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135

CONTEMPORARY SALSA

RAY BARRETTO	Amor Artificial Indiferencia Indestructible Arallué Pura Novela Vive Y Vacila Aguardiente de Caña Guararé
EDDIE PALMIERI	La Malanga Páginas De Mujer 1983 Palo Pa' Rumba Bomba De Corazón
FANIA ALL-STARs	Juan Pachanga Sin Tu Cariño Nací Moreno Encántigo
TITO PUENTE	Déjame Soñar Te Desafío Ran Kan Kan Picadillo
RUBEN BLADES	Pablo Pueblo Siembra Camaleón
LOS VAN VAN	Sandunguera Que Sorpresa Muévete
NG LA BANDA	Un Tipo Como Yo Lo Que Siento Es Le Lo Ley
MANNY OQUENDO'S LIBRE	Elena, Elena Estoy Como Nunca
PUERTO RICO ALL-STARs	Changüirí El Cantar Del Coquí
ISSAC DELGADO	Son De Cuba A Puerto Rico Dime Tú Que Lo Sabes
LOUIS RAMIREZ	Amantes Déjala Que Baile Sola
IRAKERE	Bailando Así Lo Que Va a Pasar
CONJUNTO CESPEDes	Virgen De La Caridad
MACHETE ENSEMBLE	La Patria Del Son
CELIA CRUZ	Soy Antillana
PETE "EL CONDE"	
RODRIGUEZ	Pueblo Latino

SALSA CLASSICS

ARSENIO RODRIGUEZ	Dile a Catalina Dame Un Cachito Pa' Huelé La Vida es un Sueño
CONJUNTO CHAPPOTTIN	Camina Y Prende El Fogón Que Se Fuñan
ORQUESTA ARAGON	Almendra Tres Lindas Cubanas
JOHNNY PACHECO	Recuerdos de Arcaño El Agua del Clavelito La Esencia Del Guaguancó
CELIA CRUZ	Yerberero Moderno Bemba Colorá
PEREZ PRADO	Mambo #5 Mambo #8
ORQUESTA SENSACION	Suavecito Bruca Maniguá
BENY MORE'	Y Hoy Como Ayer
JOSE FAJARDO	Los Tamalitos de Olga La Charanga
ARCANO Y SUS MARAVILLAS	Angoa
TITO RODRIGUEZ	Bilongo
STANDARDS	A Mí Qué Bésame Mucho Cachita Capullito de Alelí Compadre Pedro Juan Contigo en la Distancia Déjala Que Siga Andando Echale Salsita El Manisero Frenesí La Comparsa La Engañadora Lágrimas Negras Lamento Boricano Mayeya, No Juegues Con Los Santos Me Voy Pa'l Pueblo Obsesión Pa' Gozar Pare Cochero Rico Vacilón Solamente Una Vez Son de la Loma Y Tú ¿Que Has Hecho?

BRAZILIAN CLASSICS

IVAN LINS	Lua Soberana Amor Sambadoura Sonhos Leva E Traz (Elis) Aparecida
TOM JOBIM	Outra Vez Retrato Em Branco E Preto (Zingaro) Look To The Sky Só Danço Samba
TONINHO HORTA	Mountain Flight Meu Canário Vizinho Azul Aqui, Oh!
JOÃO BOSCO	A Nivel De Coisa Feita O Bêbado E A Equilibrista
MILTON NASCIMENTO ...	Vera Cruz Novena Don Quixote
AIRTO	Mixing Anatelio (The Happy People) Tombo in 7/4
LENY ANDRADE	Rio A Fonte Secou Vai Amigo
EGBERTO GISMONTI	Lôro Frevo
DJAVAN	Flor De Lis Jogral
LEILA PINHEIRO	Um Samba Bésame
GAL COSTA	Luz Do Sol Tapete Mágico
TANIA MARIA	Yatra-Ta Come With Me
ARY BARROSA	Aquarela Do Brasil Baía (a.k.a.Bahia)
JORGE BEN	Mas Que Nada
7IMONE	Você E' Linda
ELIS REGINA	Basta De Clamores Inocência
VIVA BRASIL	Muito Normal*
BATACOTO	Virou Areia*
NELSON FARIA	Só Te Esperando
NANA CAYMMI	Dom De Iludir
ANA CARAM	Amazonia
SERGIO MENDES	O Pato
GONZAGUINHA	E'
EDU LOBO	Ponteio
DORI CAYMMI	Obsession

LATIN JAZZ

TITO PUENTE	Second Wind María Cervantes Eastern Joy Dance Linda Chicana Cha Cha Chá Flight To Jordan
CAL TJADER	Sabor Mamblues Alonzo
ANDY NARELL	Hannibal's Revenge Kalinda Natty Stick
DANIEL PONCE	Latin Perspective Oferere Midnight Mambo
MARIO BAUZA	Mambo Inn Lourdes' Lullaby
DIZZY GILLESPIE	Tin Tin Deo Manteca
SEIS DEL SOLAR	Decisión Entrégate
VICTOR MENDOZA	Cubanita Sin Saber Porque
AZYMUTH	Club Morocco Cascade of the Seven Waterfalls
MONGO SANTAMARIA ...	Sambita
JOHN COLTRANE	Afro Blue
FT. APACHE BAND	To Wisdom The Prize
CHICK COREA	Armando's Rhumba
RAY BARRETTO	Song For Chano
DAVE VALENTIN	Danzón For My Father
DON GROLNICK	Rainsville
KENNY BARRON	Bacchanal
MEMO ACEVEDO	Building Bridges
RAY OBIEDO	Brasileiro
RICHARD BOUKAS	Atras De Nos
NUEVA MANTECA	Varadero Blues
ELIANE ELIAS	Paulistana
IRAKERE	Mambo Influenciado
PAQUITO D'RIVERA	Claudia
CLARE FISCHER	Curaçao

Alphabetical Index

TUNE	AS PLAYED BY	PAGE
1. A Fonte Secou.	Leny Andrade.	1
2. A Mí Qué.	Johnny Pacheco.	3
3. A Nivel De.	João Bosco.	5
4. Afro Blue.	John Coltrane.	7
5. Aguardiente de Caña.	Ray Barretto.	9
6. Almendra.	Orquesta Aragón.	13
7. Alonzo.	Cal Tjader.	17
8. Amantes.	Louis Ramirez.	19
9. Amazonia.	Ana Caram.	27
10. Amor	Ivan Lins.	31
11. Amor Artificial.	Ray Barretto.	33
12. Anatelio (The Happy People).	Airto Moreira.	41
13. Angoa.	Arcaño Y Sus Maravillas.	43
14. Aparecida.	Ivan Lins.	47
15. Aquarela Do Brasil (a.k.a. Brazil).		49
16. Aqui, Oh!.	Toninho Horta.	51
17. Arallué.	Ray Barretto.	53
18. Armando's Rumba.	Chick Corea.	61
19. Atras De Nos.	Richard Boukas.	63
20. Bacchanal	Kenny Barron.	65
21. Baía (a.k.a. Bahia).		67
22. Bailando Así.	Irakere.	69
23. Basta De Clamores Inocência.	Elis Regina.	75
24. Bemba Colorá.	Celia Cruz.	77
25. Bésame.	Leila Pinheiro.	81
26. Bésame Mucho.		83
27. Bilongo.	Tito Rodríguez.	85
28. Bomba de Corazón	Eddie Palmieri.	89
29. Brasileiro	Ray Obiedo.	93
30. Bruca Maniguá.	Orquesta Sensación.	97
31. Building Bridges	Memo Acevedo.	99
32. Cachita.		101
33. Camaleón	Rubén Blades.	103
34. Camina y Prende El Fogón.	Conjunto Chappottín.	107
35. Capullito de Alelí.		111
36. Cascade Of The Seven Waterfalls.	Azymuth.	113
37. Cha-cha-chá (a.k.a. Calzada de Cerro).	Tito Puente.	115
38. Changüirí	The Puerto Rico All-Stars.	117
39. Claudia.	Paquito D'Rivera.	127
40. Club Morocco.	Azymuth.	129
41. Coisa Feita.	João Bosco.	131
42. Come With Me.	Tania Maria.	133
43. Compadre Pedro Juan.		135
44. Contigo En La Distancia.	Olga Guillot.	137
45. Cubanita.	Victor Mendoza.	139
46. Curaçao.	Clare Fischer.	143

TUNE	AS PLAYED BY	PAGE
47. Dame Un Cachito Pa' Huelé	Arsenio Rodríguez.	145
48. Danzón For My Father.	Dave Valentín.	147
49. Decisión.	Seis Del Solar.	151
50. Déjala Que Baile Sola.	Louis Ramírez.	153
51. Déjala Que Siga Andando.	Orquesta Batachanga.	161
52. Déjame Soñar.	Tito Puente.	165
53. Dile a Catalina.	Irakere.	169
54. Dime Tú Que Lo Sabes.	Issac Delgado.	173
55. Dom De Iludir.	Nana Caymmi.	181
56. Don Quixote	Milton Nascimento.	183
57. E'.	Gonzaguinha.	185
58. Eastern Joy Dance.	Tito Puente.	187
59. Echale Salsita.		189
60. El Agua Del Clavelito	Johnny Pacheco.	191
61. El Cantar del Coquí.	The Puerto Rico All-Stars.	193
62. El Manisero		198
63. Elena, Elena.	Manny Oquendo & Libre.	201
64. Encántigo.	The Fania All-Stars.	205
65. Entrégate.	Seis Del Solar.	209
66. Estoy Como Nunca.	Manny Oquendo & Libre.	215
67. Flight To Jordan	Tito Puente.	223
68. Flor De Lis (a.k.a. Upside Down)	Djavan	225
69. Frenesí.		227
70. Frevo	Egberto Gismonti.	229
71. Guararé	Ray Barretto.	231
72. Hannibal's Revenge.	Andy Narell.	239
73. Indestructible.	Ray Barretto.	241
74. Indiferencia.	Ray Barretto.	245
75. Jogral	Airto & Flora Purim.	249
76. Juan Pachanga	The Fania All-Stars.	253
77. Kalinda	Andy Narell.	257
78. La Charanga	José Fajardo.	261
79. La Comparsa.		263
80. La Engañadora.		265
81. La Esencia del Guaguancó	Johnny Pacheco.	267
82. (Se Acabó) La Malanga.	Eddie Palmieri.	269
83. La Patria Del Son.	The Machete Ensemble.	271
84. La Vida Es Un Sueño.		275
85. Lágrimas Negras.		277
86. Lamento Borincano.		279
87. Latin Perspective.	Daniel Ponce.	283
88. Leva E Traz (Elis).	Ivan Lins.	285
89. Linda Chicana.	Tito Puente.	287
90. Lo Que Siento es Le Lo Ley.	NG La Banda.	289
91. Lo Que Va a Pasar	Irakere.	293
92. Look To The Sky.	Antonio Carlos Jobim.	297
93. Lôro.	Egberto Gismonti.	299

TUNE	AS PLAYED BY	PAGE
94. Los Tamalitos de Olga.	José Fajardo.	301
95. Lourdes' Lullaby	Mario Bauzá.	303
96. Lua Soberana	Ivan Lins	309
97. Luz Do Sol.	Gal Costa.	311
98. Mamblues.	Cal Tjader.	313
99. Mambo #5	Pérez Prado.	315
100. Mambo #8.	Pérez Prado.	317
101. Mambo Influenciado.	Chucho Valdés.	319
102. Mambo Inn	Mario Bauzá.	321
103. Manteca.	Dizzy Gillespie.	323
104. María Cervantes.	Tito Puente.	325
105. Mas Que Nada.	Sergio Mendes.	327
106. Mayeya, No Juegues Con Los Santos	Septeto Nacional de Ignacio Piñeiro.	329
107. Me Voy Pa'l Pueblo	Benny Moré.	331
108. Meu Canário Vizinho Azul.	Toninho Horta.	333
109. Midnight Mambo	Daniel Ponce.	335
110. Mixing.	Airto Moreira.	337
111. Mountain Flight	Tom Lellis (with Toninho Horta).	339
112. (Anda Ven y) Muévete.	Los Van Van.	341
113. Muito Normal.	Viva Brasil.	345
114. Nací Moreno.	The Fania All-Stars.	347
115. Natty Stick.	Andy Narell.	355
116. "1983".	Eddie Palmieri.	357
117. Novena.	Milton Nascimento.	365
118. O Bêbado E A Equilibrista	Elis Regina.	367
119. O Pato.		369
120. Obsesión.		371
121. Obsession.	Dori Caymmi.	373
122. Oferere.	Daniel Ponce.	377
123. Outra Vez.	Antonio Carlos Jobim.	379
124. Pa' Gozar.	Los Amigos.	381
125. Pablo Pueblo.	Rubén Blades.	383
126. Páginas de Mujer.	Francisco Zumaqué.	389
127. Palo Pa' Rumba.	Eddie Palmieri.	397
128. Pare Cochero.	Orquesta Aragón.	405
129. Paulistana.	Eliane Elias.	407
130. Picadillo (a la Puente).	Tito Puente.	409
131. Ponteio.	Edu Lobo.	411
132. Pueblo Latino.	Pete "El Conde" Rodríguez.	413
133. Pura Novela.	Ray Barretto.	419
134. Que Se Fuñan.	Conjunto Chappottín.	423
135. Que Sorpresa.	Los Van Van.	427
136. Rainsville.	Don Grolnick.	431
137. Ran Kan Kan.	Tito Puente.	433
138. Recuerdos de Arcaño.	Johnny Pacheco.	435
139. Retrato Em Branco E Preto (a.k.a. Zingaro).	Antonio Carlos Jobim.	437
140. Rico Vacilón.		439

TUNE	AS PLAYED BY	PAGE
141. Rio.	Leny Andrade.	441
142. Sabor.	Cal Tjader.	443
143. Sambadoura.	Ivan Lins	445
144. Sambita.	Mongo Santamaría.	447
145. Sandunguera.	Los Van Van.	449
146. Second Wind.	Tito Puente.	453
147. Siembra.	Rubén Blades.	461
148. Sin Saber Porque.	Victor Mendoza.	463
149. Sin Tu Cariño.	Rubén Blades.	467
150. Só Danço Samba.	Antonio Carlos Jobim.	471
151. Só Te Esperando.	Nelson Faria.	473
152. Solamente Una Vez.	Benny Moré.	475
153. Son De Cuba A Puerto Rico.	Issac Delgado.	477
154. Son De La Loma.		481
155. Song For Chano.	Ray Barretto.	483
156. Sonhos.	Ivan Lins.	487
157. Soy Antillana.	Celia Cruz w/ Sonora Ponceña.	491
158. Suavecito.		495
159. Tapete Mágico.	Gal Costa.	497
160. Te Desafío.	Tito Puente.	499
161. Tin Tin Deo.	Dizzy Gillespie.	505
162. To Wisdom The Prize.	Ft. Apache Band.	507
163. Tombo in 7/4.	Airto Moreira.	509
164. Tres Lindas Cubanas.		511
165. Um Samba.	Leila Pinheiro.	513
166. Un Tipo Como Yo.	NG La Banda.	515
167. Vai Amigo.	Leny Andrade.	519
168. Varadero Blues.	Nueva Manteca.	521
169. Vera Cruz.	Milton Nascimento.	523
170. Virgen de la Caridad	Conjunto Céspedes.	525
171. Virou Areia. †.	Batacoto.	529
172. Vive Y Vacila.	Ray Barretto.	533
173. Você E' Linda	Simone.	537
174. Y Hoy Como Ayer.	Beny Moré.	539
175. Y Tú, ¿Que Has Hecho?.	Pablo Milanés.	545
176. Yatra-Ta.	Tania Maria.	547
177. Yerbero Moderno.	Celia Cruz.	549
APPENDIX I - Rhythm Section Appendix.		553
APPENDIX II - Sources.		569

PUBLISHER'S FOREWORD

We at Sher Music are thrilled to be able to present to you the first professional-level Latin fakebook, "THE LATIN REAL BOOK".

Ever since my friend Rebeca Mauleón-Santana first introduced me to the world of Afro-Cuban music, it has captivated me with its beauty and strength of purpose. As Eddie Palmieri said in an interview in *Down Beat*, "From the first album I recorded, the rhythmic structures have been there. You see, I don't *guess* I'm going to excite you; I *know* I'm going to excite you. It's because of the structures that I sacredly maintain, which are Afro-Cuban."

I am hoping this book will open the ears of the jazz world to the many wonders of Latin music; at its best, jazz and Latin music are a marriage made in heaven. In addition, we are proud to document the music itself, for the first time in most cases, and to enable any interested musician world-wide to play these world-class tunes. I hope you enjoy using it as much as I've enjoyed putting it together!

We have tried in this book to create charts that, if played correctly, would faithfully recreate the essential aspects of the tune. But only so much translates to the printed page. Therefore, **PLEASE FIND AND LISTEN TO THIS MUSIC.** There is no substitute for hearing the recordings themselves! Check the "Sources" Appendix for the names of the recordings used to compile this book.

The recordings of virtually every tune in this book can be found in one of the following:

1. The "Latin Real Book Sampler CD" with re-issues of 12 original recordings found in the book. See our ad on the back page.
2. The Descarga Catalog - a truly amazing mail-order source of virtually every important Latin recording available. Send for their catalog to "Descarga", 328 Flatbush Ave, Brooklyn, NY 11238. Their phone number is (718)693-2966 or (800)377-2647 for credit card orders. Descarga has done a real service to the music world. Don't miss it!
3. For Brazilian music, try "Brazil CDs". If they don't have it in stock, they can order any CD available in Brazil. They are at: P.O.Box 382282, Cambridge, MA 02238. Their phone number is (617)666-3747.
4. For a good all-around source for Latin, Caribbean, African and other world music recordings, get the "Round World Records" catalog. They are at 593 Guerrero St., San Francisco, CA 94110.

Much more so than jazz, Latin music is "part"-oriented, i.e. each member of the group has a specific role to play in the interlocking web of rhythms. Please see the "Rhythm Section Appendix" for a brief overview of each instrument's role in various styles of Latin music. The tunes in this book, for the most part, are not designed to be sight-read, but rather require rehearsal to get the different parts to "lock in". If you are not already in a band playing Latin music, I suggest you organize a rehearsal band to work on these arrangements. "The deeper you go, the better it gets", as the saying goes!

Because of the complexity of many of these arrangements, we only had room for a portion of the ones that deserve publication. (Space considerations also accounts for not translating the introductory material into Portuguese, as well as Spanish). But Volume Two of THE LATIN REAL BOOK will be out in a few years, we hope, with even more great Latin music. Please write and let us know what you'd like included to: SHER MUSIC CO., P.O.Box 445, Petaluma, CA 94953.

I'd like to thank the people that worked so hard at getting this book to fruition; First and foremost, Larry Dunlap and Rebeca Mauleón-Santana for a Herculean transcribing task, meticulously and accurately done. Phenomenal! Ernie Mansfield, Ann Krinitsky and Chuck Gee for preparing the beautiful manuscript. All the publishers of the tunes who graciously allowed us to include them in this book. The members of "The One World Latin Band" - Bob Afifi, Dave MacNab, Raul Ramirez, Al Guzman, Kendrick Freeman, Phil Thompson and Wayne de la Cruz - for road-testing many of these tunes and bringing the music alive for me. And to Kendrick especially for his careful work on the rhythm section appendix. Ann Hyland, Sue Claxton, Sky Evergreen, Attila Nagy, Nelson Faria, and Maury and Jonathan Sher (among many others) who have all been of great help in the four years that it took to create this book. Thanks!! Thanks again to my sweet wife and partner, Sueann, for all her love and caring. And of course, the composers, performers and arrangers of the tunes in the book, who have created a body of music that expresses much of the best in the human spirit.

Lastly, I would like to thank the people of Latin America and the Caribbean, whose culture spawned such incredible music. In tribute to them, a portion of the profits of this book will be donated to non-profit agencies working to improve living conditions in Latin America and the Caribbean, and also to non-profit agencies in the US who are supporting the growth of Latin music here.

Chuck Sher

Es un orgullo para la compañía Sher Music presentarles esta primera colección profesional de transcripciones de música latina (afro-caribeña), titulada "THE LATIN REAL BOOK".

Desde que mi amiga Rebeca Mauleón-Santana me introdujo al maravilloso mundo de la música afro-cubana, me quedé encantado de su hermosura y su constancia. Como dijo el maestro Eddie Palmieri en una entrevista en la revista *Downbeat*, "Desde el primer disco que grabé, han estado presentes estas estructuras rítmicas. Como Ustedes ven, no adivino que les voy a apasionar; sé que les voy a apasionar. Esto resulta porque mantengo, como cosa sagrada, esas estructuras, que son afrocubanas."

Espero que este libro ayude a presentar al mundo del jazz esta maravillosa música latina. Sin duda, la unión del jazz y la música latina resulta ser una unión mágica. Nos enorgullece incluir en esta colección muchas obras musicales nunca antes editadas, y brindar la oportunidad a todos los músicos del mundo de tocar estas importantes canciones. ¡Ojalá Ustedes disfruten usando este libro tanto como yo disfruté al agrupar todas las obras!

Las partituras presentadas en este libro - tocadas correctamente - recrean los aspectos esenciales de cada obra. Pero como por supuesto es casi imposible transcribir todos los detalles de una interpretación musical, recomendamos que **BUSQUE Y ESCUCHE ESTA MUSICA**. En el apéndice titulado "Sources" (Origen y Ubicación) aparecen los títulos de las obras incluidas en este libro, junto con los discos (o compactos) donde se pueden encontrar, tanto como otras versiones.

Las grabaciones de casi todas las obras en este libro se pueden localizar en los siguientes lugares:

1. El "Latin Real Book Sampler CD", que contiene 12 reediciones de canciones incluidas en el libro. Vea nuestro anuncio en la portada de atrás.
2. El catálogo *Descarga* (envíos por correo) - una fuente asombrosa de casi todas las grabaciones más importantes de música latina. Pidan el catálogo a la siguiente dirección: "Descarga", 328 Flatbush Ave., Brooklyn, New York, 11238. Tel: (718) 693-2966, o (800) 377-2647 para solicitudes con tarjeta de crédito. Descarga ha hecho muchísimo por el mundo musical. ¡No se lo pierda!
3. Para la música brasileña, pida información a *Brazil CDs* al P.O. Box 382282, Cambridge, MA 02238. Tel: (617) 666-3747. Si no tienen lo que busca, *Brazil CDs* tiene los medios de encargar cualquier disco compacto disponible directamente de Brazil.
4. Otra fuente buena de música latina, caribeña, africana y otros estilos menos comerciales es el catálogo de *Round World Records*, localizado en 593 Guerrero St., San Francisco, California, 94110.

Mucho más que el jazz, la música afro-caribeña requiere una interpretación basada en los patrones rítmicos de cada instrumento, y cada uno de estos instrumentos tiene un papel muy específico dentro de la estructura rítmica del conjunto. Para mayor información sobre estas estructuras y estilos rítmicos, vea el "Rhythm Section Appendix" (Apéndice de Sección Rítmica). Es importante mencionar que las obras contenidas en este libro no están diseñadas para ser leídas a primera vista, sino que requieren ensayarse para lograr la sincronización de todos los elementos del conjunto. Si Usted todavía no ha tenido la oportunidad de tocar este tipo de música, le sugiero que organice un grupo de ensayo para practicar estos arreglos. Para lograr buenos resultados, es importante profundizar y conocer toda la riqueza de esta música.

Debido a la complejidad de muchos de estos arreglos, no pudimos incluir todas las obras que realmente merecen ser editadas. Pero es nuestra esperanza poder incluir muchas más en el próximo volumen de THE LATIN REAL BOOK. Por favor, escribanos sus sugerencias a: SHER MUSIC CO., P.O. Box 445, Petaluma, California, 94953

Quisiera agradecerles a todos los que participaron en la realización de este proyecto. Antes que todo a Larry Dunlap y Rebeca Mauleón-Santana, por el trabajo hercúleo de transcripción, hecho escrupulosamente y con exactitud. ¡Fenomenal! A Ernie Mansfield, Ann Krinitzky y Chuck Gee por la preparación del lindo manuscrito. A todos los editores de las obras, quienes bondadosamente nos permitieron incluirlas en este libro. A los miembros del grupo "The One World Latin Band" - Job Afifi, Dave MacNab, Raúl Ramírez, Al Guzmán, Kendrick Freeman, Phil Thompson y Wayne de la Cruz - por ensayar muchas de las canciones, y dar vida a esta música. Especialmente a Kendrick también por su trabajo cuidadoso en el Apéndice de Sección Rítmica. Ann Hyland, Sue Claxton, Sky Evergreen, Attila Nagy, Nelson Faria, y Maury y Johnathan Sher (entre muchos más) quienes han ayudado y nos han apoyado muchísimo durante los cuatro años que llevó la creación de este libro. ¡Muchas gracias! Gracias también a mi querida esposa y compañera, Sueann, por todo su cariño y apoyo. Y por supuesto, a todos los compositores, ejecutantes y arreglistas de las canciones incluidas en el libro, quienes han creado una colección musical que expresa mucho de lo mejor del espíritu humano.

Por último, quisiera darle las gracias a los pueblos de Latinoamérica y el Caribe, cuya cultura creó música tan inigualable. En honor a ellos, donaremos una parte de las ganancias de este libro a varias agencias no-lucrativas que se dedican al mejoramiento de las condiciones humanitarias en Latinoamérica y el Caribe, tanto como otras organizaciones no-lucrativas en los Estados Unidos que se dedican al crecimiento y desarrollo de la música latina aquí.

MUSICAL EDITORS' FOREWORDS

When I first heard "Latin" music in San Francisco back in the 1970's, I was immediately intrigued by the wonderful polyrhythmic structures. The music was so exciting, so inviting, I couldn't help but move to it, and knew that I had to play it. Of course, I was faced with a problem: how and where would I go about learning this music? It certainly wasn't offered at any academic institutions. Nor was it present in any mainstream broadcast media. There were no books or other instructional materials available. Essentially, I did what so many other Latin music aficionados did: obtain recordings, learn by ear and ask a lot of questions! However, one can only memorize so much information and so many tunes. We all wanted to learn not only a good, solid repertoire, but the history of the music as well. For me, this quest became an all-consuming search for anything I could find - books, recordings, videos, articles, interviews, etc... And I knew that before long, I would have to travel to the various geographic sources of this music to uncover more.

Well, twenty years later, I still feel like I'm beginning to discover the mysteries and wonders of this "Afro-Caribbean" music. (What I did learn is that "Latin" as a term just doesn't explain enough). If one truly aspires to play any music with authenticity, you must assimilate aspects of the music's culture; know the language, the customs, the history, the philosophy, the controversies, the joys and sorrows of the people and their music. This is truly the music of the Americas, the product of many different cultures in one big melting pot - African, European, Caribbean, North and South American. Its study requires several lifetimes, and unfortunately we have only one (that we know of!). Fortunately, there are now many resources and informational materials available, including books, videos and play-along CDs, and this book will certainly give you quite a head start and a wealth of information never before available, so take advantage! All I can suggest is to immerse yourself, listen, play and improvise with passion. Travel to the Caribbean and other areas where this music is played. Purchase recordings, attend live performances, and seek the guidance of working professionals in the field. Don't just scratch the surface, and don't be shy - you can't be shy with this music!

I also must give my heart felt thanks to several individuals who gave their all throughout the conception (and "birth") of this project. First and foremost, to my loving husband Manuel and son Alejandro, for their support, tolerance and inspiration; to my parents, Judith, Isidoro and Cy, for editing and nurturing (once again!); to my compadre John Santos, whose immeasurable wealth of knowledge of this music and, above all, love and respect for it are too deep for words; to Chuck and Larry for making this monster project an actual reality; to Darsi Fernández Maseira, for unconditional help; the staff of the Editora Musical de Cuba, and finally, to all of the composers and performers of this music, past and present.

Cuando escuché la música afro-caribeña por primera vez en la ciudad de San Francisco en los años 70, me quedé fascinada por sus maravillosas estructuras polirrítmicas. La música era tan alegre y encantadora, que no pude aguantar las ganas de bailar, y sabía que en algún momento iba a interpretarla musicalmente. Pero tuve que enfrentar un problema serio: ¿dónde poder estudiar esta música? La triste realidad es que no se ofrecía este tipo de música en ninguna academia musical, ni había libros ni otros materiales instructivos a mi disposición. La única opción que tenía era hacer lo mismo que hacían otros aficionados e interesados; comencé a coleccionar discos, aprendí por oído y le pregunté a todos los que sabían algo. Pero por supuesto, me resultó imposible seguir memorizando tanta información y tantas canciones. Todos mis colegas queríamos no solo aprender un repertorio básico y bueno, sino también obtener información sobre la historia de la música afro-caribeña. Para mí, esta búsqueda se convirtió en una gran pasión, y comencé a coleccionar libros, grabaciones, videos, artículos, entrevistas con músicos, etc... Sabía que en algún momento tendría que viajar a los países donde nació esta música para profundizar mis estudios.

Aún después de veinte años siento que todavía estoy descubriendo los misterios de la música afro-caribeña. (Lo que sí he aprendido es que, como término, la palabra "latina" no sirve para correctamente identificarla). Si uno realmente quiere dedicar a la auténtica interpretación de un tipo o estilo musical, es imprescindible que asimile los aspectos de su cultura, el idioma, las costumbres, la historia, la filosofía, las controversias, las alegrías y las penas del pueblo y su música. Esta es la música de las Américas, el producto de varias culturas mezcladas - la africana, la europea, la caribeña, la norte y la suramericana. Su estudio requiere más que una sola vida, aunque - desafortunadamente - solo tenemos una. Lo bueno es que estamos en una etapa de acceso a mucha información y recursos informativos (como libros, videos, etc..), y este libro le puede delantar bastante con su enorme cantidad de información. Le sugiero que estudie profundamente, que escuche, toque e improvise con mucha pasión. Viaje al Caribe y otros países donde se interpreta esta música, compre discos, vea presentaciones en directo, y consulte con músicos profesionales que le puedan orientar. No se limite a explorar solo la superficie, y no sea tímido - ¡no se puede ser tímido con la música afro-caribeña!

Quiero agradecer de todo corazón a algunas personas quienes han sido muy importantes a lo largo de la realización de este proyecto. En primer lugar, quisiera agradecerles a mi querido esposo Manuel y mi hijo Alejandro, por su apoyo, paciencia e inspiración; a mis padres, Judith, Isidoro y Cy, por su ayuda editorial y cariño sin medida; a mi compadre John Santos, quien posee una cantidad inmedible de conocimiento y respeto por esta música; a Chuck y Larry, por convertir en realidad un gigantesco proyecto; a Darsi Fernández Maseira, por su ayuda y apoyo incondicional; al equipo de trabajo de la Editora Musical de Cuba, y por último, a los creadores y ejecutantes de esta música del pasado y del presente.

Rebeca Mauleón-Santana

About three years ago Chuck Sher started talking to me about his plans for publishing a fakebook of Latin music that would include selections from Cuba, Puerto Rico, Brazil and other southern spots, as well as Latin jazz tunes. I was already very familiar with his fakebooks of jazz tunes and standards; conscientiously accurate and clearly written publications that have become "required" resources for most of today's students of jazz and professional musicians alike.

Chuck's enthusiasm for the "LRB" project, a book devoted solely to Latin music, soon had me excited about working on the transcriptions and editing. Little did I suspect what I was getting into. The tapes started arriving and I set sail on a musical voyage to exotic ports, opening my ears to rhythms and forms that were (to me) new and seductive.

As a jazz musician, I have been in love with Brazilian music for many years. The beautiful, pure melodies, the jazz-flavored harmonies, the rhythmic complexity and fire and the heart-felt passion of this wonderful music have drawn me ever closer. (My awareness of the strong poetry and messages of the lyrics came much later.) I looked forward to helping to introduce people to some of the Brazilian composers I have loved such as Djavan, Milton Nascimento, Toninho Horta, and especially Ivan Lins, among others.

Salsa music was only marginally in my music vocabulary. I anticipated learning at least a bit about clavé and Rumba. As I began transcribing music sent to me by Chuck and the great pianist and Afro-Cuban authority Rebeca Mauleón-Santana, I realized that my knowledge of Brazilian music was a bit limited and the world of Salsa music was more complex and colorful than I ever imagined. Transcribing, playing and studying the music in this book has been a tremendous learning process for me. I have become passingly familiar with a myriad of musical styles, forms and rhythms, all loosely referred to as Latin music.

As you get to know the compositions in THE LATIN REAL BOOK, you will find new and nourishing musical gems; material which will open your ears and your heart. Over the past couple of years I have told many musicians about this work-in-progress. Without exception, each has said something like, "It's about time! When can I see it?" Well, here it is! Enjoy!

Some "thank yous" are in order. Claudio Amaral and Claudia Villela helped extensively with the lyrics to the Brazilian songs. Ernie Mansfield endured my detailed charts and last-minute changes with admirable patience. My very understanding wife, Bobbe Norris, put up with a lot of grumbling and nerves, late night work sessions at the piano and an unsightly collection of inconveniences. Rebeca Mauleón-Santana's Salsa expertise and research are at the foundation of much of this book. I owe her something very special for finding the recordings and writing her great charts. Without her this book would not have been possible. Thanks, Rebeca!

Finally, Chuck, you did it again! Thanks for your vision, your patience and your attention to detail. (What's the next project?)

Hace unos tres años, me contó Chuck Sher su idea de publicar una colección de música latina que incluiría obras de Cuba, Puerto Rico, Brasil y otros lugares "sureños", tanto como obras de Latin jazz. Ya estaba familiarizado con sus libros de canciones de jazz y "standards" - ediciones que siempre han sido claramente escritas y escrupulosamente precisas, y que se han convertido en importantes recursos para muchos músicos de jazz, tanto aficionados como profesionales.

El entusiasmo que demostraba Chuck por este libro dedicado exclusivamente a la música latina pronto me motivó a la tarea de la transcripción y edición. No tenía la menor sospecha de lo que me esperaba. Comenzaron a llegar los casetes con las canciones grabadas, y emprendí una travesía musical a lugares exóticos, abriendo mis oídos a ritmos y estilos nuevos y seductores.

Siendo músico de jazz, he estado enamorado de la música brasileña por varios años. Sus bellas y puras melodías, armonías con sabor a jazz, complejidad rítmica, fuego y pasión me han atraído a ella aún más. (Mi conocimiento de sus mensajes literarios y poéticos llegaría mucho más tarde). Esperé con entusiasmo el poder presentar al público los compositores brasileños quienes tanto admiraba, como Djavan, Milton Nascimento, Toninho Horta, Ivan Lins (en particular) y otros.

Mi vocabulario "salsero" era muy limitado, pero por lo menos pensé que aprendería algo sobre la clave y la rumba. Al comenzar el trabajo de transcripción de las canciones enviadas por Chuck y la excelente pianista y autoridad sobre la salsa - Rebeca Mauleón-Santana - me di cuenta que mi conocimiento de la música brasileña era algo limitado, y que el mundo de la salsa era mucho más complejo y pintoresco de lo que me imaginaba.

El transcribir, tocar y estudiar la música contenida en esta edición ha sido un proceso muy instructivo para mí. He podido conocer una gran variedad de estilos musicales, estructuras y ritmos, todos categorizados de forma general como música "latina". Al familiarizarse usted con las obras del LATIN REAL BOOK, encontrará nuevas joyas musicales que le ayudarán a abrir sus oídos y su corazón.

En los últimos años, he comentado con muchos músicos sobre este proyecto, y sin excepción, todos me han respondido igual: ¡"Ya era hora! ¿Cuándo sale?" Aquí usted lo tiene. ¡Que lo disfrute!

Debo agradecerles a Claudio Amaral y a Claudia Villhela, quienes ayudaron muchísimo en la letra de las canciones brasileñas. A Ernie Mansfield, quien aguantó con admirable paciencia mis partituras complicadas y cambios frecuentes. A mi comprensiva esposa, Bobbe Norris, quien soportó mis quejas, mi estado nervioso, los desvelos del trabajo en el piano y el desorden de nuestro hogar. También debo agradecerle a Rebeca Mauleón-Santana por haber encontrado las grabaciones y escrito buenísimas partituras. Su destreza y trabajo investigador sobre la salsa sirve de base de una gran parte de esta obra. Gracias, Rebeca. Por último, a Chuck: ¡Has vuelto a las andadas! Gracias por tu visión, tu paciencia y tu atención a los detalles. (¿Cual es el próximo proyecto?)

Larry Dunlap

Regarding the Salsa and Latin Jazz tunes...

Some Notes on Rhythmic Style

From the outset it is important to state that all of the songs in this collection represent a small part of the many rhythmic styles within the general "Latin Music" family. There are, of course, hundreds of other styles and interpretations. It is also pertinent to mention that, in many cases, these tunes are very specific arrangements or versions of traditional songs, and may not always be presented in their original form.

Many of the "Salsa" and Latin Jazz charts in this collection come from the "traditional" school, meaning that their rhythmic styles are quite specific. Keep in mind that "Salsa" is not a rhythm or a specific style. Rather, it is a term as broad as "Jazz", "Brazilian" or "Rock", and contains numerous styles from various cultures. Within the "Salsa" family, there are several rhythmic styles which are frequently used. Also, one might distinguish the labels of "Salsa" and "Latin Jazz" as dance music versus music for listening, respectively, although these divisions certainly are not consistent. Regardless, there are several rhythmic styles which are most common within both genres, including Guaracha, Mambo, Cha-cha-chá, Bolero, Bomba, Merengue, Son and many others. (See the "Basic Vocabulary" below for descriptions of the rhythms and other terminology, as well as the "Rhythm Section Appendix" for transcriptions). In addition to the traditional rhythms, there are some examples of hybrid rhythms (such as "Guaracha-Mambo", "Afro-Son", "Son-Montuno", "Bolero-Son", etc...) which are the result of innovations and combinations of both styles; these appear hyphenated. It goes without saying that, while these hybrids may or may not be considered "standard", they seem to work well within their respective arrangements. In order to fully understand the concept, one must obviously be familiar with each of the styles which form part of these hybrid rhythms.

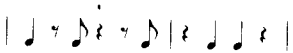
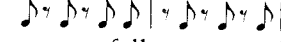
Also in this collection are several charts which feature or alternate between two different styles. These are indicated with a slash separating each term, such as "Bomba / Guaracha", "Danzón / Descarga", "Guaguancó / Guajira-Son", "Songo / Gaita", etc... Each particular arrangement might alternate several times between styles, or may feature each style one time only. Note that there are several charts where the tempo is also affected by these style changes, sometimes moving to double time or half time. When this occurs, there will be a new tempo marking as well.

In some of the charts where there is a 6/8 section, there may be a basic transcription of the percussion patterns. Often, these sections are played by *batá* drums, or they might be *batá* rhythms played on congas. *Batá* drumming is extremely complex and demands life-long study, but some basic understanding is well worth any drummer or percussionist's time.

Another style consideration has to do with the more "gray area" of contemporary interpretation, where there are elements present that are obviously "traditional", but played within a more Funk or Jazz-oriented concept. Here we have opted to be somewhat flexible, utilizing terms such as "Jazz-Son" or "Funk Salsa". In other cases, the style may be more traditional rhythmically, but the recorded arrangement may have more of a Latin Jazz flavor. Here we opt for such categories as "Songo (Latin Jazz style)", indicating perhaps a slightly freer approach (not so dance-oriented, for example). Still other tunes come from the *Charanga* tradition, and vary stylistically from the interpretation (of similar styles) by a "Salsa Band" approach. For example, while the style of Guaracha is the most prevalent throughout the "Salsa" repertoire, a Guaracha as interpreted by a *Charanga* orchestra would be somewhat different rhythmically (see "Rhythm Section Appendix"). Therefore, these tunes will be identified as "Charanga style" in order to differentiate them from the Conjunto-style tunes.

Some Important Clave Information

As stated in the Publisher's forward, this is not music which can be easily sight-read. Furthermore, anyone who knows anything about the wonders of Latin music knows of the importance of the *clave* rhythm, and of its effects on the rhythmic as well as melodic and harmonic aspects of the music. The *clave* is as elementary to Latin music as "swing feel" is to jazz. You must truly know it in order to interpret the music faithfully (and correctly). So, with this in mind, here is some basic information about *clave* indications in this book:

1. Unless indicated *rumba clave*:  the type of *clave* used will be *son clave*: 
2. Anything in 6/8 meter would use the 6/8 *clave* pattern: 
3. Clave direction will be stated either at the beginning of a tune, or following a pick-up, and indicated as "3-2" or "2-3". 3-2 *clave* means that the bar with 3 accents is followed by the bar with 2 accents. 2-3 *clave* would be the opposite. Note that Brazilian music also has its own *clave* pattern (), and also follows the concept of forward and reverse direction, although perhaps not as rigidly as in Cuban-based music.
4. Any changes in *clave* direction will be indicated within a tune. These changes may be the result of either the presence of an odd number of measures in a phrase, or of a "jump" in the *clave* (an undesirable but often unavoidable condition in some arrangements). Changes in the type of *clave* pattern may also result, such as in a style change from a rhythm in 4/4 to another rhythm in 6/8, as well as the change to a double time feel or a half time feel.
5. The *clave* pattern may not actually be played literally in a particular arrangement. Rather, it may be implied within the song and among the various rhythmic patterns played by the ensemble.

Información sobre los Estilos Rítmicos de la Salsa y el Latin Jazz

Para comenzar, es importante aclarar que todas las obras contenidas en esta colección representan una pequeña muestra de los numerosos estilos rítmicos que forman parte de la música “latina”. Hay, por supuesto, muchísimos más. También es importante mencionar que algunas de estas obras son arreglos o versiones de canciones tradicionales, y no se presentan en su forma original.

Muchas de las partituras de los géneros de “salsa” y “latin jazz” provienen de un repertorio bastante típico, y sus estilos rítmicos son muy particulares. Tenga en cuenta que la “salsa” no se refiere a un ritmo o estilo específico, sino es un término tan amplio como el “jazz”, la música brasileña o el “rock”, y contiene numerosos estilos de varias culturas. Dentro de lo que denominamos la “familia de la salsa” existen estilos rítmicos que se utilizan con más frecuencia que otros. También uno puede distinguir los términos de la “salsa” y el “latin jazz” como música bailable y música “para escuchar”, respectivamente, aunque esta división tampoco es consistente. De todas maneras, los estilos rítmicos que más se utilizan en los dos géneros son la *guaracha*, el *mambo*, el *cha-cha-chá*, el *bolero*, la *bomba*, el *merengue*, el *son* y otros. (Vea la sección titulada “Vocabulario Básico”, para las descripciones de estos estilos y otra terminología importante, y el apéndice de “Sección Rítmica” para las transcripciones). Además de los estilos tradicionales, algunas obras se distinguen por sus estilos híbridos (como la “guaracha-mambo”, el “afro-son”, el “son-montuno”, el “bolero-son”, etc..) que resultan ser innovaciones y combinaciones de ambos estilos; estos están escritos con guión. Es importante mencionar que estos híbridos no siempre representan lo “estándar” con respecto a la interpretación, sino que se han unido (y suenan bien) dentro del arreglo donde aparecen. Hay que estar familiarizado con cada estilo individual para entender mejor este concepto.

También en esta colección hay canciones que alternan entre dos estilos diferentes. Estos se indican con línea diagonal, por ejemplo “bomba / guaracha”, “danzón / descarga”, “guaguancó / guajira-son”, “songo / gaita”, etc.. En estos arreglos se puede ver la alternación entre los dos estilos, o tal vez un estilo seguido por el otro una sola vez. Debe tener en cuenta que habrá momentos donde también haya un cambio de velocidad debido al cambio de estilo, como de doble tiempo a la mitad de velocidad. En estas ocasiones se indicará el cambio con una nueva indicación de movimiento.

En las obras que contienen una sección en seis-por-ochó (6/8), puede ser que aparezca transcrito un patrón básico para la percusión. Por lo general, estas secciones suelen ser tocadas en los tambores *batá* (vea el “Vocabulario Básico”); otras veces son ritmos de *batá* tocados en las *tumbadoras*. El toque de *batá* es un fenómeno bastante complejo, y, desde luego, requiere toda una vida de estudio. Vale la pena para todos los bateristas y percussionistas tener por lo menos una base de información sobre este tipo de tamboreo.

Otro detalle respecto a la cuestión estilística tiene que ver con la interpretación de estilos más contemporáneos, donde se combinan elementos tradicionales con los conceptos basados en el jazz o el “funk”. Aquí hemos querido mantener más flexibilidad en la terminología, utilizando términos como “jazz-son” o “funk-salsa”. En otros casos, puede ser que un arreglo esté basado en un estilo tradicional, pero que tenga influencias del “latin jazz”. En estos casos utilizamos categorías como “Songo (al estilo de latin jazz)”, para indicar una interpretación más “abierta”, que no enfoque tanto lo bailable, por ejemplo. Por otro lado tenemos las obras de la tradición de la *charanga*, que se distinguen en su interpretación comparadas con las obras interpretadas por un *conjunto* o grupo de “salsa”. Por ejemplo, la *guaracha* es uno de los estilos más comunes en un repertorio “salsero”, pero su interpretación por una orquesta de *charanga* sería muy distinta a la de un *conjunto* de salsa (vea el apéndice de Sección Rítmica). Desde luego, estas obras se identificarán como “charanga style” (al estilo de la *charanga*) para diferenciarlas de las obras del mismo estilo interpretadas por *conjuntos*.

Información Importante Sobre La Clave

Como hemos mencionado en el Prólogo Editorial, esta música no es fácil de leer a primera vista. Incluso, todo el que conozca algo sobre la maravillosa música “latina” debe conocer la importancia del ritmo de la *clave*, y de su presencia alrededor de los aspectos rítmicos y armónicos de la música. La *clave* es algo elemental en esta música, tanto como el “swing” es para el jazz. La *clave* es un concepto esencial en la interpretación auténtica de la música afro-caribeña, y por eso es imprescindible conocerla profundamente. Teniendo esto presente, he aquí alguna información básica sobre las indicaciones de la *clave* en esta edición:

1. Las indicaciones de la *clave* aparecen de dos maneras: con “rumba clave” - refiriéndose a la *clave de rumba*:

♩ ~ ♪ ♯ ~ ♪ | ♯ ♩ ♩ ♯ | - y “clave” sencilla, refiriéndose a la *clave del son*: ♩ ~ ♪ ♯ ♩ | ♯ ♩ ♩ ♯ |

2. Obras en seis-por-ochó (6/8) utilizarán la *clave* de seis-por-ochó (6/8):

♩ ~ ♪ ~ ♪ ♩ | ~ ♪ ~ ♪ ♩ |

3. El sentido de la *clave* se indicará al comienzo de la obra, o después de una anacruza, con los términos “3-2” o “2-3”. Tenga en cuenta que la música brasileña tiene su propia *clave* - ♩ ~ ♪ ♯ ♩ | ♯ ♩ ~ ♪ ♯ | - y también sigue las mismas reglas con respecto al sentido o dirección, o sea, entrando en el primer tiempo o al revés, aunque tal vez el concepto no sea tan rígido como en la música de origen cubana.

4. Se indicará cualquier cambio de sentido (o dirección) de la *clave* en una canción en el lugar donde ocurre. Estos cambios suelen ocurrir debido a la presencia de un número impar de compases en una frase; también puede cambiar el sentido de *clave* después de un “brinco”, o sea, que se toque el mismo compás de la *clave* dos veces seguidas. Esto resulta contrario a las “reglas” del concepto de *clave*, pero a veces es inevitable en un arreglo. En otros casos, puede verse un cambio de tipo de *clave*, por ejemplo, al cambiar de un estilo rítmico en 4/4 a un estilo en 6/8, o de tiempo sencillo a doble tiempo.

5. El ritmo de la *clave* no se tiene que tocar en el arreglo necesariamente, sino que puede estar implícita en los patrones rítmicos de los instrumentos (en el conjunto).

Basic Vocabulary

(Excerpted from the Salsa Guidebook for Piano and Ensemble, by Rebeca Mauleón, ©1993, Sher Music Co.).

* All terms with an asterisk appear in the Rhythm Section Appendix.

afro* - a rhythmic style combining adaptations of sacred *batá* drum rhythms, popularized in Cuba in the 1940's, and often used to interpret lullabies.

baqueteo* - the rhythmic pattern played by the timbales in the Cuban style known as *danzón*.

batá (drums) - the sacred, two-headed drums of the Yoruba people of Nigeria, also found in Cuba.

bolero* - a slow, lyrical ballad.

bomba* - a style of Afro-Puerto Rican music and dance which is also commonly found in salsa repertoires, typically played on *bomba* drums, which are similar to *conga* drums, although shorter and more barrel-shaped.

cáscara* - 1. the shell or sides of the *timbales*; 2. the pattern played on the shell or sides of the *timbales*.

cha-cha-chá* - a rhythmic style derived from the early Cuban *danzón*-mambo, created by violinist Enrique Jorrín (who named the style upon hearing the scraping sounds of dancers' feet). The cha-cha-chá eventually became a separate musical style from the *danzón*.

charanga - a specific style of instrumentation, consisting of rhythm section (contrabass, piano, *timbales*, and *güiro*), strings (from two to four violins, or any number of violins with a cello), and one wood flute. The conga drum was added in the 1940's. This term (and style of instrumentation) evolved from the *charanga francesa*, developed in the early 20th century.

clave (patterns)* - a five-note, bi-measure pattern which serves as the foundation for nearly all of the rhythmic styles in salsa music. The *clave* consists of a "strong" measure containing three notes (also called the *tresillo*), and a "weak" measure containing two notes, resulting in patterns beginning with either measure, referred to as "three-two" or "two-three". There are two types of *clave* patterns associated with popular (secular) music: *son clave* and *rumba clave*. Another type of *clave* - *6/8 clave* - originated in several styles of West African sacred music.

conga (rhythm)* - a style of Cuban carnival music typically played on acoustic percussion instruments and horns, in ensembles known as *comparsas*.

conjunto - a type of instrumentation which evolved and was defined around 1940, consisting of piano, bass, bongos, conga, tres, guitar, four trumpets and three singers (often playing minor percussion). The *conjunto* style has remained as the definitive sound for the "salsa" band, although there have been many combinations in instrumentation.

coro - "chorus".

coro/pregón - the call-and-response relationship between the lead vocal soloist, or *pregonero*, and the fixed choral response, or *coro*. In salsa song form, this takes place during the open vamp section called the *montuno*.

danzón* - a Cuban musical and dance form developed in the late 19th century, which is derived from the European Court and Country dances, as well as the *contradanza* and the *danza*. The instrumentation which generally interprets this style is known as the *charanga* orchestra, featuring strings and flute with a rhythm section. The *danzón* form consists of: an introduction called the *paseo* (A), the principal flute melody (B), a repeat of the introduction (A), and the violin trio (C). Innovations by several composers lead to the addition of a fourth section (D) called *nuevo ritmo*, later known as *mambo*. This section added elements of the Cuban *son*, and established an open vamp over which the flute, violin or piano would improvise.

descarga - "unloading" (lit.); a jam session, as well as an improvised tune.

guaguancó* - one of three styles of Cuban *rumba*, featuring a heightened polyrhythmic structure, and danced by male-female couples (in its traditional folkloric setting). The typical instrumentation (used by all styles) includes: *tumbadoras* (congas) or *cajones* (boxes), *palitos* (sticks) or *cucharas* (spoons), *claves*, and *marugas* (shakers). It may be simplified when interpreted by an ensemble.

guajeo - the repeated figure played by the string instruments in a particular ensemble, such as the *tres*' vamp in a *conjunto* instrumentation, or the violin vamp in a *charanga* instrumentation. Also used to refer to repeated horn lines, such as in a layered *mambo* section.

guajira* - an arpeggiated and floral song form, derived from the Cuban *son* and peasant music styles.

guaracha - traditionally a music and dance form from Cuba's comic opera, which developed into a form of street music, featuring satirical lyrics. Now generally associated with tunes of moderate tempo.

güira - a metal scraper used for Dominican *merengue*, scraped with a metal fork.

güiro (instrument) - a serrated gourd or calabash, scraped with a stick, which is extremely popular throughout Latin America. It has both African and indigenous American roots.

güiro (6/8 rhythm) - a rhythmic style, so-named because of its interpretation on the beaded gourds known (at first) as *güiros*, and later, *chékeres*. In addition to the *chékeres*, a bell and a *tumbadora* may be added.

mambo (rhythm) - 1. The section added to the *danzón* form (in the 1940's) which featured an open vamp and instrumental improvisation. 2. An up-tempo dance style, developed through the 40's and 50's, which blended several elements of North American instrumentation and harmony with elements of the Cuban *son*.

mambo (section) - the section of an arrangement which features new material, including layered horn lines called *moñas*.

merengue* - a rhythmic style from the Dominican Republic, which is a fast two-step, and is traditionally played on *tambora*, *güira* and accordion.

montuno (piano) - the repeated, syncopated vamp played by the piano in an ensemble.

montuno (section) - the open vamp section of a song, which features the *coro/pregón* (call-and-response singing) and instrumental solos.

moña - a horn line (either written or improvised), as well as a section featuring layered, contrapuntal horn lines. *Moñas* may occur during a mambo section, or during the *montuno* section, such as in a "shout" chorus underneath a soloist.

plena* - an Afro-Puerto Rican rhythm, traditionally played on *panderetas*, which is an important form of popular music. The *panderetas* resemble tambourines without the jingles.

pregón - the lead, improvised vocal which alternates with the fixed choral response, or *coro*.

rumba - a Cuban folkloric secular form, consisting of drumming, dancing and call-and-response singing which contains both African and Spanish roots. There are three styles of rumba: the *yambú*, *guaguancó* and *columbia*.

son* - a style of popular dance music of the peasant or working-class, combining several Spanish and African elements. The *son* began to take shape in the latter half of the 19th century in Cuba's Oriente province, and gave birth to several hybrids, including the *afro-son*, *guajira-son*, *son-pregón* and *son-montuno*. The *son* is perhaps the most important form at the root of today's popular salsa music.

songo* - a series of developing percussion patterns, blending several Cuban styles with elements of jazz and funk. Songo was initially created by Los Van Van bassist/director Juan Formell in the 1970's, together with original drummer Blas Egües, and was revolutionized by drummer José Luis Quintana "Changuito".

tumbao (bass) - the repeated pattern played by the bass, often accenting beats 2+ and 4. The pattern is a mixture of influences from the styles of the *contradanza* and the *son*.

tumbao (congas) - the repeated pattern played by the *tumbadoras* (conga drums) in the majority of the popular styles in Salsa, also referred to as *marcha* (march), emphasizing the fourth beat of the measure, as well as beat 4+.

Vocabulario Básico

(Extracto del libro *Salsa Guidebook for Piano and Ensemble*, por Rebeca Mauleón, © 1993, Sher Music Co. Pronto estará disponible una versión de este libro en español. ¡No se lo pierda!).

* Todos los términos con asterisco aparecen en el Apéndice de la Sección Rítmica.

afro* - un estilo rítmico que combina adaptaciones de los toques litúrgicos del tambor *batá*. Este estilo se popularizó alrededor de los años 40 en Cuba, y se utilizaba frecuentemente en la interpretación de canciones de cuna.

baqueteo* - el patrón rítmico tocado por los *timbales* en el *danzón* cubano.

batá (drums) - tambor sagrado y bимembranófono de origen yoruba de Nigeria (Africa), que también se ha desarrollado en Cuba.

bolero* - estilo musical lento y lírico.

bomba* - estilo de música y danza afro-puertorriqueño que también forma parte del repertorio “salsero”. Suele tocarse en los tambores *bombas*, que son similares a las *tumbadoras* (o *congas*), pero más bajas y en forma de barril.

cáscara* - 1. la parte exterior de los *timbales*; 2. el patrón rítmico tocado en el exterior de los *timbales*.

cha-cha-chá* - estilo musical derivado del género del *danzón-mambo* cubano, creado por el violinista Enrique Jorrín, quien le puso el nombre al observar los pasos de los bailarines cuando raspaban el piso. El cha-cha-chá se convirtió en su propia especie, separándose del *danzón*.

charanga - tipo específico de agrupación, formada por sección rítmica (contrabajo, piano, *timbales* y *güiro*), cuerdas (de dos a cuatro violines, o violines y violincello) y flauta de madera. La *tumbadora* se le agrega alrededor de los años 40. La *charanga* proviene de la *charanga francesa* de los principios del siglo 20.

clave (patrones)* - una frase binaria compuesta de cinco notas, que sirve de fundamento de casi todos los estilos rítmicos de la música “salsa”. La frase de la clave se compone de un compás “fuerte” de tres notas, también llamado *tresillo*, y un compás “debil” de dos notas. El sentido de la clave se define por la dirección en que uno comience a tocar la frase, comenzando con el primer compás (o “tres-dos”) o el segundo compás (“dos-tres”). Los dos tipos de clave más utilizados en la música popular son las claves del *son* y de la *rumba*. Otro tipo de clave - la clave de seis-por-ochó (6/8) - proviene de la música religiosa del Africa de la música religiosa del Africa Occidental.

conga (ritmo)* - un estilo de música carnalesca, normalmente tocada con instrumentos de percusión y trompetas, en agrupaciones conocidas como *comparsas*.

conjunto - tipo de agrupación surgido alrededor de los años 1940, integrado por piano, contrabajo, bongó, *tumbadora*, guitarra, tres, cuatro trompetas y tres cantantes (que tocan percusión menor). El *conjunto* llega a ser la agrupación definitiva de la salsa, a pesar de las numerosas posibilidades y combinaciones de instrumentación.

coro/pregón - el intercambio del solista vocal, o *pregonero*, con el coro (o estribillo). En los arreglos de “salsa”, esto suele ocurrir en la sección llamada *montuno*.

danzón* - género musical y bailable que surgió a fines del siglo 19, derivado de la contradanza europea, tanto como la contradanza criolla, la danza y la habanera (cubanas). El *danzón* se toca generalmente por agrupaciones llamadas *charangas*, donde se destacan la flauta y los violines. Su estructura consta de una introducción, o *paseo* (A), la primera parte, donde se luce la técnica del flautista (B), volviendo a la introducción repetida, que sirve como puente (A), seguido por la parte de los violines (C). Innovaciones de varios compositores transformaron el *danzón*, añadiendo una cuarta parte (D) titulado *nuevo ritmo*, y luego, *mambo*, que incorporó elementos del *son* cubano, y estableció una sección más abierta donde se pudieran lucir el flautista, pianista o violinista, tanto como el bailarín.

descarga - una canción improvisada; un encuentro improvisado entre músicos. El término (en inglés) más común entre músicos es “jam session”, que proviene del jazz.

guaguancó* - uno de tres estilos del importante género cubano cantable y bailable, la *rumba*, donde se destaca la estructura polirrítmica. Se interpreta percutiendo *tumbadoras* (congas) o *cajones*, palitos o *cucharas*, *claves*, y *marugas* (sonajas), y se baila por pareja. Suele simplificarse al ser interpretada por un conjunto de salsa.

guajeo - el patrón repetido por los instrumentos de cuerda, como el *tres* en la agrupación del *conjunto*, o el violín de la *charanga*. Este término también se puede usar refiriéndose a los patrones repetidos por los metales en la sección del *mambo* de una canción.

guajira* - género cantable, derivado del *son* cubano y la música campesina. El acompañamiento instrumental suele tocarse libremente, con muchos arpeggios en la guitarra y el piano.

guaracha* - género cantable y bailable de origen del teatro bufo en Cuba, que luego pasó a los salones de baile. Su texto solía ser satírico, burlón y picaresco. Hoy en día el término “guaracha” se refiere a las canciones de salsa de aire moderado.

güira - instrumento percusivo y cilíndrico de metal, cuya superficie se raspa con un tipo de tenedor metálico, utilizado en el *merengue* dominicano.

güiro (instrumento) - instrumento percusivo y cilíndrico, formado por una calabaza con surcos paralelos que se raspan con un palo. Tiene raíces indígenas tanto como africanas.

güiro (ritmo en 6/8) - estilo rítmico de procedencia folklórica africana, interpretada en los instrumentos primero conocidos como *güiros*, y luego *chekerés*. También se le añade una campana y tumbadora.

mambo (ritmo) - 1. La última parte o sección del *danzón* (anteriormente llamado *nuevo ritmo*), donde se destaca un solista sobre una base de *montuno*. 2. Género bailable de aire rápido que se desarrolló durante los años 40 y 50, y combinó los conceptos armónicos e instrumentales del jazz norteamericano con elementos del *son cubano*.

mambo (sección) - la sección de un arreglo donde se destacan los metales en forma escalonada, llamadas *moñas* en la terminología salsera.

merengue* - baile y estilo rítmico de la República Dominicana, tocado tradicionalmente en la *tambora*, la *güira* y el acordeón.

montuno (piano) - el patrón repetido y sincopado, tocado por el piano en la agrupación.

montuno (sección) - la sección abierta y repetida de una canción, donde alternan el pregón y el coro, y se destacan solos instrumentales.

moña - línea melódica y rítmica de los metales (escrita o improvisada), a veces tocada en forma escalonada. Las moñas suelen ocurrir durante las secciones de *mambo* o el *montuno*, y sirven también para animar al solista.

plena* - estilo de música folklórica afro-puertorriqueña, tocado típicamente en las *panderetas* puertorriqueñas (que no tienen las sonajas metálicas) y el *guayo* (*güiro*).

pregón - línea vocal improvisada por el cantante solista, que alterna con el coro.

rumba - género folklórico y profano afro-cubano con raíces africanas y españolas, interpretada con instrumentos de percusión, bailado y cantado de forma antifonal. Los tres estilos se identifican como el *yambú*, el *guaguancó* y la *columbia*.

son* - género vocal, instrumental y bailable de origen campesino, con raíces españolas y africanas. La estructura del son se definió en la última mitad del siglo 19 en la provincia de Oriente de Cuba, y generó varios híbridos como el *afro-son*, la *guajira-son*, el *son-pregón* y el *son-montuno*. El son es una de las formas más importantes como antecedente de la salsa.

songo* - una serie de patrones rítmicos de percusión que combina influencias de varios estilos cubanos con elementos del jazz y el funk. El songo fue creado alrededor de los años 70 por Juan Formell, bajista y director de Los Van Van de Cuba, junto con el percusionista Blas Egües, y fue desarrollado por el percusionista José Luis Quintana "Changuito".

tumbao (bajo) - el patrón repetido y anticipado (sincopado) del contrabajo, que acentúa los golpes 2+ y 4 de cada compás. El *tumbao* es producto de los estilos de la *contradanza criolla* y el *son*.

tumbao (tumbadoras) - el patrón repetido de las tumbadoras (congas) en la mayoría de los estilos rítmicos de la salsa, también llamado *marcha*, que acentúa el cuarto golpe de cada compás, así como el golpe 4+.

GENERAL RULES FOR USING THIS BOOK

FORM

1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas (Φ^1 and Φ^2) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
 - a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat').
 - b) when an instruction to the contrary appears (e.g. 'D.S. al 2nd ending al Coda').
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda).
6. Till Cue/On Cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played instead.
7. A section marked '4x's' is played four times (repeated three times).
8. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

9. Chords fall on the beat over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
 - a) turn arounds
 - b) chords continued from the line before
 - c) verbal comment explaining their use (for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
16. 'Freely' signifies the absence of a steady tempo.
17. During a 'break' 1' piano, bass and drums all observe the same rests. The last beat played is notated as  or  to the left of the word 'break'.
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPOSITIONS

19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed).

ABBREVIATIONS

15ma two octaves higher
 15ma b. two octaves lower
 8va one octave higher
 8va b. one octave lower
 accel. accelerando
 alt. altered
 bari baritone saxophone
 bkgr. background
 bs. bass
 cresc. crescendo
 decres. decrescendo
 dr. drums
 elec. bs. electric bass

elec. pn. electric piano
 fl. flute
 gliss. glissando
 gtr. guitar
 indef. indefinite (till cue)
 L.H. piano left hand
 Med. Medium
 N.C. No Chord
 Orig. Original
 perc. percussion
 pn. piano
 rall. rallentando
 R.H. piano right hand
 rit. ritardando

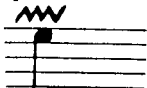
sop. soprano saxophone
 stac. staccato
 susp. suspended
 synth. synthesizer
 ten. tenor saxophone
 trb. trombone
 trbs. trombones
 trp. trumpet
 trps. trumpets
 unis. unison
 V.S. Volti Subito (quick page turn)
 w/ with
 x time
 x's times

ORNAMENTS AND SYMBOLS

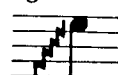
Slide into the note from a short distance below



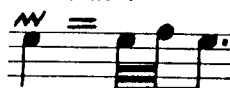
A rapid variation of pitch upward, much like a trill



Slide into the note from a greater distance below



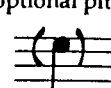
Mordent



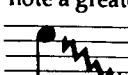
Fall away from the note a short distance



A muted or optional pitch



Fall away from the note a greater distance



Note with indeterminate pitch



Top note of a complete voicing



Rhythm played by drums or percussion



CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

N.C. C bass C C⁶ C^{6/4} C^(add 9)

C^{MA7} C^{MA7(add 13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{mi} C^{mi6} C^{mi6/4} C^{mi(add 9)} C^{mi7} C^{mi7(add 11)} C^{mi7(add 13)}

C^{mi9} C^{mi11} C^{mi13} C^{mi(MA7)} C^{mi9(MA7)} C^{mi7(b5)} C^{mi9(b5)} C^{mi11(b5)}

C^{dim.} C^{°7} C^{°7(add MA7)} C⁺ C^{sus} C^{7sus} C^{9sus} C^{13sus} C^{7sus4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)} C^{7(b9)}

C^{7(#11)} C^{9(#11)} C^{7(#11)} C^{7(#11)} C^{13(b5)} C^{13(b9)} C^{13(#11)} C^{7sus(b9)} C^{13sus(b9)}

C^{/E} C^{/G} E^{/C} B^{b/C} C^(add 9) C^(add 9) C^{7(omit 3)} C^{mi7(omit 5)}

C^{#MA7sus(b5)} F^{#7sus(add 3)} B^{b(add b13)} A^{+(add #9)} G^{#mi7(add 11)}

F^{/F#} E^{+/G} G^{7sus/A} G^{MA7(#5)} E^{bMA7(#5)} B^{MA7sus/F#}

A Fonte Secou

Medium Slow

Funky Samba ♩ = 134 A

Monsueto Menezes
Tufic Lauar & Marcleo
(as sung by Leny Andrade)

Eu não sou á - gua pra me tra - ta - res as - sim, — só na ho -

(F7(b9)) B♭MI⁹ E♭ E♭9(♯11) GMI^{7(b5)} C7(♯9) FMI^{9(MA7)}

(bs. w/pn. octaves)

ra da se - de, é que pro - cu - ras por mim.

FMI^{9(MA7)} B♭13 B♭MI⁹ E♭ E♭7(b9) A♭MA⁹

(sample bs. fill) (1st x) ⊕

B (Samba)

A fon - te se - cou que - ro di - zer,

A♭MA⁹ D♭MA⁹ A♭MA⁹ A^{dim.(add MA7)}

(sample bs.) bs. fill

que en - tre nós tu - do a - ca - bou.

D♭MA⁹ D♭MA⁹ CMI⁷ B♭MI⁹ E♭⁹_{SUS}

1. Eu não sou

A♭MA⁹ F7(b9) A♭MA⁹ B13(♯11)

(bs.) 3

2.

C (susp. feel)

Seu e - go - is - mo, me li - ber - tou

E♭⁹_{SUS}

(sample bs.) 3

(Samba)

Não de - ves mais me pro - cu - rar, fon -

$A^b_{MA}^9$ D^b_9 $C^{7(\#9)}_{(\#5)}$ F_{MI}^9 $E^b_{MI}^9$ A^b_{13}

te do nos - so a - mor se - cou, Mas os seus o -

$D_{MI}^{7(b5)}$ $G^{7(b9)}_{(\#5)}$ $D^b_{MI}^9$ G^b_{13} $C_{MI}^{7(b5)}$ $F^{7(b9)}$

lhos... nun - ca mais hão de se - car. Eu não sou

B^b_9 E^b_{9SUS} B^b_{13}

D.S. al Coda (no repeat)
(optional solo form: A B¹ A B² C)

que en - tre nós

$D^b_{MA}^9$ $D^b_{MA}^9$ C_{MI}^7 $B^b_{MI}^9$

1., 2.

tu - do a - ca - bou. Que - ro di - zer,

E^b_{9SUS} E^b_9 $E^b_{MI}^{11}$ F_{MI}^7 $G^b_{MA}^9$ A^b_{9SUS} $D^{13(\#11)}$

3.

tu - do a - ca - bou. Que - ro di - zer,...

E^b_{9SUS} E^b_9 $E^b_{MI}^{11}$ F_{MI}^7 $G^b_{MA}^9$ A^b_{9SUS} $D^{13(\#11)}$ D^b C^b

(bs.)

Danzón/Descarga $\text{♩} = 92$
(2-3 Clave) (Charanga Style)

A Mí Qué

Jesús Guerra
(as played by Johnny Pacheco)

(Intro)

A (Danzón)

B

C (fl.) (fl.) (w/ fl. 8va ---) (vocal fill)

Y de - cí - a se a - ca - bó, a mí qué.

A⁷ E^{MI}⁷ A⁷ A⁹ NC.

tutti

D (Tumbao) (vocal fill)

A mí qué. A mí qué.

D G A⁷ G D G A⁷ G

(bs.) (tacet 1st x) (etc.)

2. D G A⁷ G E D G A⁷ G 2 (end solo)

A mí qué. (Vamp & solo till cue)

F (On cue)

D G A⁷ G D G 1. A⁷ G 2. A⁷ G

A mí qué, a mí qué. (fl. w/ perc.)

G D G A⁷ G 1. D G A⁷ G

(fl. w/ perc. lbs./pn. etc.) (fl./perc.)

2. D G A⁷ G D G A⁷ G

(perc.)

H (Flute solo) D G A⁷ G (4x's) 1. D G A⁷ G 2. (end solo)

A mí qué. (Vamp & solo till cue)

J (On cue)

A mí qué, a mí qué. (fl.)

D G A⁷ G D G A⁷ A D

(bs.) tutti

A Sample piano montunos D D⁶ D^{MA}⁷ D⁶ etc. to end

D G A⁷ G (etc.)

A Nivel De

João Bosco

Funky Samba ♩ = 96

A

Van - der - ley e O - di - lon -

CMA^7 GMA^9 B GMA^9 B na

são mui - to u - ni -
são mui - to u - ni -

(bs.)

dos e vão
das e se

pro Ma - ra - ca - nã, (.)
fa - zem com - pa - nhi - a,

CMA^7 $BMI^7(add 4)$ $E^{13(b9)}$ AMI^9

to - do do - min -
to - do do - min -

go cri - ti - can - do o ca - sa - men - to e o pa - po mos -
go que os ma - ri - dos vão pro jo - go. Yo - lan - da a - pos -

AMI^9 AMI^{11} EMI^6 CMI^6 E^9_{SUS} E^9 $C\#7(\#5)$ CMA^7

tra que o ca - sa - men - to an - da u - ma bos - ta, mmm
ta que as - sim a ni - vel de pro - pos - ta, mmm

CMA^7 F^9 AMI^9 GMA^7 B CMA^7

1. CMA^7 GMA^9 B 2. CMA^7 F^9 AMI^9

Y - o - lan - da e A - de - li - o ca - sa - men - to an - da u - ma bos -

B AMI^9 GMA^7 B CMA^7 F^9 AMI^9

ta mmm e a A - de - li - na não dis - cor -

AMI^9 GMA^7 B CMI^6 B^{13}

da. ah. Es - tru - tu - rou - se um tro - ca - tro -

C **B¹³** **B^{7(b13)}** **E^{mi7}** **E^{mi6}** **E^{mi(#5)}** **D^{7sus}**

ca e os qua - tro: hum, hum, O. K., tá bom, -

D^{7sus} **C^{#7(#9)}** **C^{MA7}** **F⁹** **A⁹**

é... Só que O - di - lon, não pe - gan - do bem a coi -

A⁹ **C^{MA7}** **F⁹** **A^{mi9}**

sa, a - gar - rou o Van - der - ley e a Yo - lan - da ó

A^{mi7} **G^{MA9} B** **C^{MA7}** **G^{MA9} B**

na A - de - li - na

2. Van - der - ley e O - di - lon

Ending: Van - der - ley e O - di - lon

(repeat to letter A, 2nd verse)

(Ending) **G^{MA9} B** **C^{MA7}** **B^{mi11}**

wou, wou, Y - o - lan - da e A - de - li -

B^{mi11} **E^{7(b9)}** **A^{mi9}** **A^{mi11}** **E^{mi6}** **C^{mi6}**

na wou, wou, hum, hum, ca - da um faz o que

E^{9sus} **E⁹** **C^{#7(#9)}** **C^{MA7}** **F⁹** **A^{mi9}**

gos - ta, wou, wou, hum, hum, e o re - la - cio - na - men -

A^{mi9} **G^{MA7} B** **C^{MA7}** **B^{mi9}**

to, ah, con - ti - nu - a a mes - ma bos - ta!

Second Verse:

Vanderley e Odilon
bem mais unidos empataram capital
e estão montando restaurante natural
cuja proposta é cada um come o que gosta. (Mmm...)
Yolanda e Adelina
bem mais unidas acham viver um barato
e pra provar tão fazendo artesanato
e pela amostra Yolanda aposta na resposta. (Mmm...)

E Adelina não discorda (Ah...)
que pinta e borda com o que gosta. (Ah...)
E positiva essa proposta
de quatro: hum, hum... O.K... tá bom... é...
Só que Odilon ensopapa o Vanderley com ciúme
e Adelina dá na cara de Yoyo...

Ending:

Vanderley e Odilon (to "Ending")

Afro Blue

Bright Afro-Jazz Waltz

Mongo Santamaría
(as played by John Coltrane)

♩=210 **A** $F_{MI}^{6/9}$ $D^b7(\sharp9)$ $C7(\sharp9)$ $F_{MI}^{6/9}$
 A^b G E^b D^b E^b F_{MI} E^b

(sop.)

1. F_{MI} $F_{MI}^{6/9}$ (pn. solo) 2. F_{MI}

16

B $F_{MI}^{6/9}$ $D^b7(\sharp9)$ $C7(\sharp9)$ $F_{MI}^{6/9}$
 A^b G E^b D^b E^b F_{MI} E^b

$F_{MI}^{6/9}$ $D^b7(\sharp9)$ $C7(\sharp9)$ $F_{MI}^{6/9}$ E^b

D^b E^b F_{MI} E^b D^b E^b F_{MI}

C (pn. solo) $F_{MI}^{6/9}$ G^b13 $F_{MI}^{6/9}$ G^b13 $F_{MI}^{6/9}$
 8

(Vamp & solo till cue)

(On cue) (sop. solo) **D** F_{MI}^7 **E** $F_{MI}^{6/9}$ $D^b7(\sharp9)$ $C7(\sharp9)$ $F_{MI}^{6/9}$
 A^b G E^b D^b E^b F_{MI}

Indef. (sop.)

$F_{MI}^{6/9}$ $D^b7(\sharp9)$ $C7(\sharp9)$ $F_{MI}^{6/9}$ E^b tr

D^b E^b F_{MI} E^b D^b E^b F_{MI}

F (sop. solo) F_{MI}^7 (On cue)

Indef. (sop.)

G $F_{MI}^{6/9}$ $D_b^{7(\#9)} A_b$ $C^{7(\#9)} G$ $F_{MI}^{6/9}$

$F_{MI}^{6/9}$ $D_b^{7(\#9)} A_b$ $C^{7(\#9)} G$ $F_{MI}^{6/9}$ E_b

D_b E_b F_{MI} E_b D_b E_b F_{MI}

H F_{MI}^9 (As is 1st x only) *tr*

$D_b^{7(\#9)} A_b$ $C^{7(\#9)} G$ F_{MI}^9 (Ad lib.)

I E_b

D_b E_b F_{MI}^9 1., 2.

3. F_{MI}^9 E_b (sop. fill) D_b E_b $F_{MI}^{6/9}$

(Sample piano voicings)

$F_{MI}^{6/9}$ G_b^{13}

Played very modally

Guaracha ♩ = 174
(2-3 Clave)

Aguardiente De Caña

Miguel Barcasnegras
(as played by Ray Barretto)

(Intro)

NC.
(pn. + 8va)

(horns) NC.

(bs./trb. 8va b.)

B_{Mi}^{7(b5)} E^{7(#9)} A_{Mi}⁷ D^{7(#9)} G_{Mi}⁹ NC.
(pn. + 8va)

G_b^{7(#11)} F⁶

El cam - pe -
break - - - - -

(bs.)

A

F_{MA}⁷ G_{Mi}⁷ A_{Mi}⁷ B_b_{MA}⁷ A_{Mi}⁷ G_{Mi}⁷ F_{MA}⁷ C octaves

si - no pre - pa - ra su tie - rra y siem - bra su ca - ña, lue - go a co - se - char. Que la mo -

F_{MA}⁷ G_{Mi}⁷ A_{Mi}⁷ B_b_{MA}⁷ A_{Mi}⁷ G_{Mi}⁷ F_{MA}⁷ C octaves

lien - da con - ten - to trans - por - ta en su vie - ja ca - rre - ta a pa - so can - sao', has - ta que

B

lle - ga al tra - pi - che y mue - le que mue - le. Ya

B_{Mi}^{7(b5)} E⁷ A_{Mi}⁷ D⁷ G_{Mi}⁷ C⁷ F_{MA}⁷ F⁶ C E_{Mi}^{7(b5)}

(pn., + 8va)

(etc.) (horns, + 8va b.) (top note)

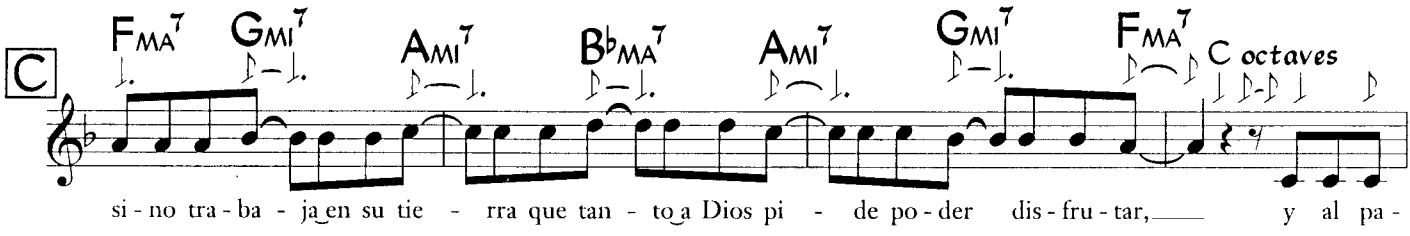
que en tiem - po e ca - ña vas a fer - men - tar. El cam - pe -

E_{Mi}^{7(b5)} A^{7(b9)} D_{Mi}⁹ G^{7(b5)} G_{Mi}⁹ C^{13(b9)} NC.

(horns, top note)

tutti - - - - - (bs./trb.)

C

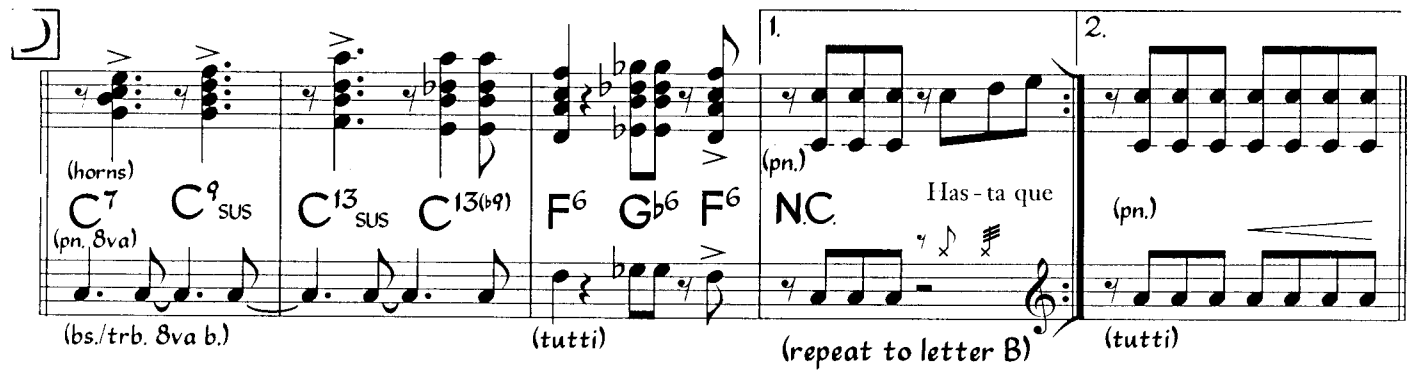


si - no tra - ba - ja en su tie - rra que tan - to a Dios pi - de po - der dis - fru - tar, y al pa -



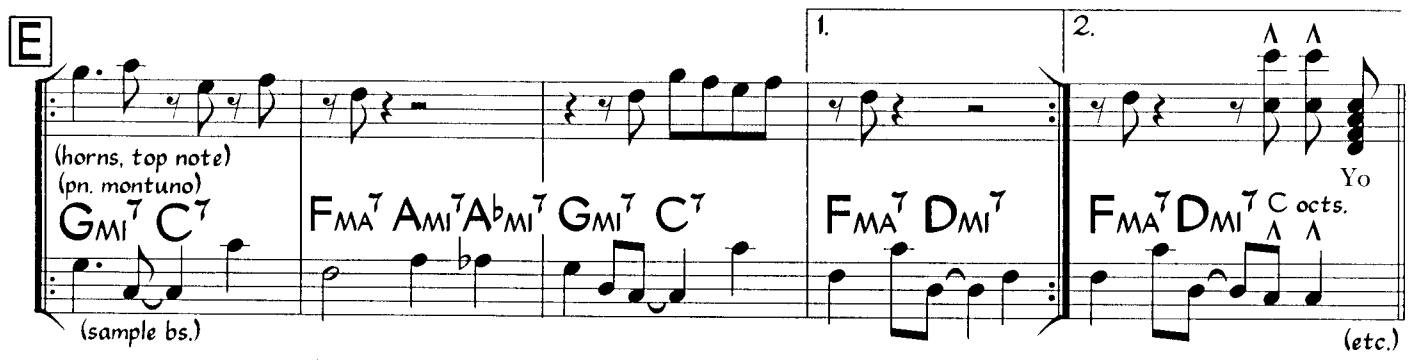
sar u - nos dí - as sa - le el a - guar - dien - te que brin - da a la gen - te que quie - re go - zar.

C



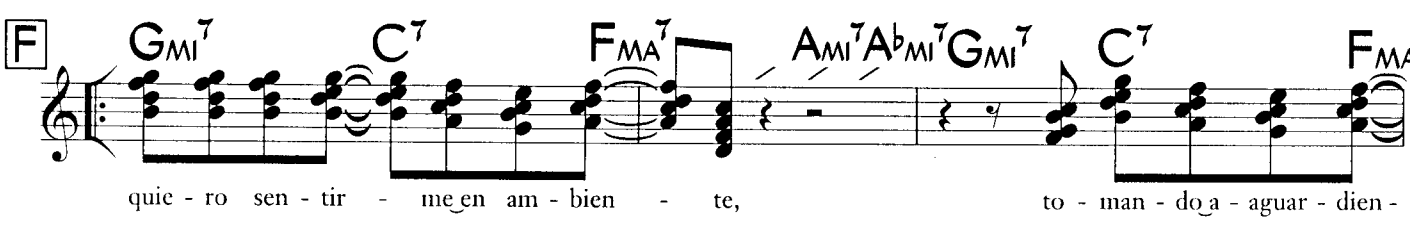
(horns) C⁷ C⁹_{SUS} C¹³_{SUS} C¹³(b9) F⁶ G^{b6} F⁶ NC. Has - ta que

E



(horns, top note) (pn. montuno) G^{MI7} C⁷ F^{MA7} A^{MI7} A^bMI⁷ G^{MI7} C⁷ F^{MA7} D^{MI7} F^{MA7} D^{MI7} C octs. Yo

F



G^{MI7} C⁷ F^{MA7} A^{MI7} A^bMI⁷ G^{MI7} C⁷ F^{MA7} quie - ro sen - tir - me en am - bien - te, to - man - do a - guar - dien -

F



(Vocal solo) F^{MA7} D^{MI7} G^{MI7} C⁷ F^{MA7} D^{MI7} G^{MI7} C⁷ F^{MA7} D^{MI7} C octs. te. Yo

G



(Piano solo) G^{MI7} C⁷ F^{MA7} D^{MI7} G^{MI7} C⁷ F^{MA7} D^{MI7} (tacet 3rd x)

(Vamp & solo till cue)
V.S. (turn page)

H (On cue) (pn. solo continued)

(bkgr. horns)

G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7

G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 1. F_{MA}^7 D_{MI}^7 2. F_{MA}^7 D_{MI}^7 C^9

f (horns, top note)

I

(horns, top note)

shake

1-3. 4. (+ 8va)

octs. (coro) A - guar-

C^9 F^6 $D^7(\sharp 11)$ G_{MI}^7 $C^7(\sharp 11)$ F^6 D_{MI}^7 C^9 F^6 D_{MI}^7

(bs.)

J

(C) B^b F (Vocal solo) B^b C B^b F B^b (C)

dien - te de ca - ña.

A - guar- (tacet last x)

(sample pn. montuno, in tenths mostly)

(sample bs.)

(Vamp & solo till cue)

K (On cue)

mf (horns)

G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 G_{MI}^9 C^{13} F_{MA}^7 D_{MI}^7

f

mf G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 C^{13}_{SUS} (8) $C^{13(b9)}$ (pn.) (horns)

(bs.) $F^6(\sharp 11)$ (tutti)

tutti-



Photo by Hyou Vielz

MARIO BAUZA

Almendra

Abelardo Valdés
(as played by Orquesta Aragon)

Danzón

♩ = 120

A

(fl./strs.)

G

G NC

D

D⁷ G

D⁷ A⁷ C⁷ E D⁷

(strs.)

A⁷ MI

D⁷

(pn./bs.)

tutti

(Baqueteo) (fl. ad lib.)

(2nd x)

(strs.)

(pn. ad lib.)

D⁷ G E⁷ MI⁷

A⁷

D⁷ G

(fl./strs.)

D⁷

(fl.)

tutti

tutti

B

(bs.)

(Baqueteo)

G

A⁷ MI⁷

D⁷

A⁷ MI⁷

D⁷

G

1.

B⁷

E⁷ MI

A⁷

D⁷

break

2.

E^b

G⁷ D

A⁷ MI⁷ D⁷

G D⁷ G

(fl./strs.)

tutti

C (3-2 clave)

8va

(vlns. w/ fl.)

mp

D⁷

G⁷ B

G⁷ E⁷

A⁷ MI

F⁷ D⁷

tutti

(bs. arco)

D.S. al Coda One (w/ repeat)

8va-----

(vlns./fl.)

G D G D G^{°7} E⁷

(bs. arco)

8va-----

A^{MI} F^{°7} D⁷ G E^{b7} G

(pn.)

(cello pizz.)

D 8va-----

(strs.)

G^{MI} D⁷ (etc.) G^{MI} D⁷

(bs. pizz.)

(loco)

(fl.)

8va-----

(strs.)

G C^{MI} G^{MI} D⁷

(bs.)

8va-----

G^{MI} A[°] D⁺ G^{MI} D⁷

V.S. (turn page)

E

8va-----

(strs., legato)

G^{MI} B^b

D⁷

G^{MI}

D⁷

(bs. arco)

8va----- (loco)

G^{MI} E^b A^b D⁷ G^{MI} (cello)

s^fz D⁷ (fl./strs.) f G

(pizz.)
tutti-----

F

G NC D⁷

D⁷ G G D A C E D⁷

(strs.) A^{MI} D⁷

tutti-----

(Baqueteo) (fl. ad lib.)

(strs.) D⁷ (pn. ad lib.)

G E^{MI}7 A⁷ D⁷ (fl./strs.) D⁷

tutti----- tutti-----

(arco 1st x, pizz. on D.S.S.) **G**

(strs.) A^{MI} D⁷

break-----

(bs./pn.)

(etc.) A^{MI}7 D⁷

A^{MI}7 D⁷

A^{MI}7 D⁷

(etc.)

H

(fl.)

$A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$

(pn./bs. w/strs.)

$A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$ A_{MI}^7 D^7

(tutti)

D.S.S. al Coda Two

Φ^2

(strs., arco) break --

$A_{MI}^7 D^7$ $A_{MI}^7 D^7$

H (flute solo) (2-3 clave)

(pn.) A_{MI}^7 D^9

(Vamp & solo till cue)

(On cue)

I

(fl., freely)

$A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$ $A_{MI}^7 D^7$

(pn./bs. w/ strs.)

$A_{MI}^7 D^7/A$ D^7 C G G

(pn. solo octaves)

(tutti)

break --

Flute melody is mostly played one octave higher.

Alonzo

Lonnie Hewitt
(as played by Cal Tjader)

A Mambo ♩ = 106

(Solo vibes)

mf (N.C.)

(Omit 1st x)

break
(bs./pn. octaves)

break

B

(perc. Mambo)

(vibes)

(pn. octaves)

*D*_{Mi} *A*_{Mi}⁷ *D*_{Mi} *A*_{Mi}⁷ *D*_{Mi} *A*_{Mi}⁷ *D*_{Mi} *A*_{Mi}⁷

break

C

(vibes)

f *A*⁷(^{#9}_{b5})

(bs.)

break

A7(#9)

D

DMI

break

(bs.)

E

(with congas only)

(bs.)

(perc. 2nd x)

F

(Solos)

(pn.)

D⁹_{SUS}

D⁹

D⁹_{SUS}

D⁹

2

2

Vamp for solos
After solos D.C. al Coda
(No repeat)

G

(vibes)

N.C.

(pn.)

(fill)

D^{MI}₉(#7)

(bs.)

Guaracha ♩ = 104
(3-2 Clave)

Amantes

Rafael Perez Botija
(as played by Louis Ramirez)
(arranged by Marty Sheller)

(Intro) $A_{MI}^{(add\ 9)}$ $A_{MI}^{7(add\ 4)}$ A_{MI}^9
(horns, 2nd x only)

1. F_{MA}^7 A 2. F_{MA}^7 A *tr*

A $A_{MI}^{(add\ 9)}$ $A_{MI}^{9(11)}$ 3 $A_{MI}^{(add\ 9)}$
man - tes _____ que pa - sa - ron _____ por mi vi - da _____
man - tes _____ que lle - na - ron _____ mis va - cí - os _____

$A_{MI}^{(add\ 9)}$ $A_{MI}^{9(11)}$ 3 $F_{MA}^{7(b5)}$
a - li - vian - do las he - ri - das
i - gual que el a - gua los rí - os

$F\#_{MI}^{7(b5)}$ 3 $B^{7(b5)}$ E^7_{SUS} E^7
de mis fra - ca - sos de a - mor. _____ A -
con nues - tros sue - ños de a - mor. _____ A -

B A_{MI}^9 $D^{13(\#11)}$ 3 D^{13}_{SUS}
man - tes _____ que es - con - di - dos en las som - bras _____
man - tes _____ que com - par - tie - ron mis pe - nas _____

$D^{13(\#11)}$ 3 $F_{MA}^{7(b5)}$
me en - tre - ga - ron tier - na - men - te _____
sin pro - me - sas ni ca - de - nas, _____ (horns/pn./bs.)

$E^7_{SUS}^{(b9)}$ 3 $E^7(\#5)$ A_{MI}^9 $E_{MI}^{7(b5)}$ A^7
el se - cre - to de un a - mor. _____ (1. & 2.) Sa -
a - mor a cam - bio de a - mor. _____

C D_{MI}^9 3 G^{13}_{SUS} G^{13} D/C
brán que fue - ron pa - ra mí la luz en
(horns)

no - ches de tor - men - ta, y a - sí tan so - lo con su a - mor

F_{MI}^6 C $A_{MI}^{9(11)}$ F G F F_{MA}^7

so - bre - vi - ví sin dar - me cuen - ta. A - cuen - ta. Sa -

F_{MA}^7 $F_{MI}^{7(b5)}$ B^{13} E^7_{SUS} E^7 $E^7(alt.)$ $E_{MI}^7 A^7$

(horns)

brán que el tiem - po pa - sa - rá, qui - zás mi vi - da si - gue he -

D_{MI}^9 G^{13} C_{MA}^9

rran - te. Qui - zás ja - más las vuel - va a ver pe - ro yo

$A_{MI}^{9(11)}$ F_{MA}^7 E_{MI}^9 $D_{MA}^{7(+5)}$ C

(horns)

sé que nun - ca ol - vi - da - ré a -

$B^{13(b9)}$ E bass $E^7(\#9)$

man - tes. break - - - - -

$A_{MI}^{9(11)}$ $E^7(\#9)$ $E^7(\#9)$ $D^7(\#9)$ $D^7(\#9)$ $D^7(\#9)$ $C^7(\#9)$

(horns, tutti) (octaves)

(2-3 Clave) E^7 A_{MI} $B_{MI}^{7(b5)}$ E^7

A_{MI}^7 D_{MI}^6 E^7 E^7 A_{MI} E^7 (+ 8va) A_{MI}

(2-3 Clave) E^7 A_{MI} E^7 (Vocal solo) A_{MI}

Till cue

man - tes, a - man - tes. On cue V.S. (turn page)

On cue

E⁷(#9) **A^{MI}** **D⁷ G⁷ C⁷ F** **E⁷** **A^{MI}** **A⁷ C[#]**

(horns) (tutti)

H

(upper horns, 2nd x only)

NC. **(B^{dim.})** **A^{MI}** **B^{dim.}** **N.C.**

(low horns, plus 8va b., both x's)

1. 2.

NC. **(B^{dim.})** **A^{MI}** **B^b D** **NC.** **NC.** **D^{MI}**

I (Vocal solo)

D^{MI} **A^{MI}** **E⁷** **A^{MI}**

(horns, 1st x only) Las

D^{MI} **A^{MI}** **E⁷** **A^{MI}** (Vocal solo 1st x)

que fue - ron mis a - man - tes nun - ca las ol - vi - da - ré.

J **NC.** **B^{dim.}** **A^{MI}** **B^{dim.}** **NC.**

(horns, top note in octaves)

NC. **B^{dim.}** **A^{MI}** **B^b D** **NC.** **A^{MI}** break

Sa -

K (3-2 Clave)

brán que fue - ron pa - ra mí la luz en

D^{MI}⁹ **G¹³_{SUS}** **G¹³** **D_C**

(horns)

no - ches de tor - men - ta, y a - sí tan so - lo con su a - mor

F_{MI}^6 C $A_{MI}^9(11)$ F G_F F_{MA}^7

(horns)

so - bre - vi - ví sin dar - me cuen - ta. Sa -

F_{MA}^7 $F_{MI}^7(b5)$ B^{13} $E^7(alt.)$ E_{MI}^7 A^7

L brán que el tiem - po pa - sa - rá, qui - zás mi vi - da si - gue he -

D_{MI}^9 G^{13} C_{MA}^9

rran - te. Qui - zás ja - más las vuel - va a ver, pe - ro yo

$A_{MI}^9(11)$ F_{MA}^7 E_{MI}^9 $D_{bMA}^7(b5)$ C

(horns)

sé que nun - ca ol - vi - da - ré. A -

$B^{13(b9)}$ E bass $E^7(\#9)$

M man - tes, a - man - tes.

$A_{MI}^9(11)$ F_{MA}^7/A $A_{MI}^9(MA^7)$ 1st x begin muted Trp. solo

1. F_{MA}^7/A 2. F_{MA}^7/A **N** (Trp. solo) $A_{MI}^9(11)$ F_{MA}^7/A

A -

1. $A_{MI}^9(MA^7)$ F_{MA}^7/A 2. $A_{MI}^9(MA^7)$

f (horns/tutti)

Guaracha $\text{♩} = 104$
(3-2 Clave)

(1st x clave only, 2nd x full perc.)

Intro

$\downarrow$ $\cdot$ $\downarrow$ $\{$ $\downarrow$ $\{$ $\downarrow$ $\downarrow$ $\{$ (etc.)

First system of musical notation for 'The Rose Tree'. The treble clef staff shows a whole note chord of A major triad with a 9th (A major 9th), marked '(pn.)' and 'A_M 9^(add 9)'. The bass clef staff shows a whole note chord of A major triad with a 9th (A major 9th), marked '(bs./pn.)' and 'A_M 9^(add 9)'. The bass line consists of a dotted half note A, followed by a quarter note G, and a half note F. The treble line consists of a dotted half note A, followed by a quarter note G, and a half note F. The system is marked '(etc.)' at the end.

The second system of musical notation continues the piece. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol $A_{MI}^{(add\ 9)}$ and the instruction "(perc. play thru)". The second measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol $A_{MI}^{9(11)}$ and the number "2". The third measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol $A_{MI}^{(add\ 9)}$ and the number "2". The fourth measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol $A_{MI}^{9(11)}$ and the number "2". The fifth measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol $F_{MA}^{7(b5)}$. The sixth measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol $F\#_{MI}^{7(b5)}$. The seventh measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol $B^{7(b9)}$. The eighth measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol E^7_{SUS} . The ninth measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Above this measure is the chord symbol E^7 . The system ends with a double bar line.

B A_{MI}^9 (pn. sustained) $D^{13(\#11)}$ D^{13}_{SUS}

(bs.) $D^{13(\#11)}$ $F_{MA}^{7(b5)}$ $E^7_{SUS} (b9)$

$E^7(\#9)$ A_{MI}^9 $E_{MI}^{7(b5)}$ A^7

C D_{MI}^9 (pn. montuno) G^{13}_{SUS} G^{13} D/C F_{MI}^6/C

(sample bs.)

$A_{MI}^9(11)$ F G/F F_{MA}^7

$F^{\#}MI^{7(b5)}$ B^{13} | 1. E^7_{SUS} E^7 | 2. $E^7(alt.)$ EMI^7 A^7

(bs.)

D DMI^9 (pn. comp) G^{13} CMA^9

(sample bs.)

$AMI^9(11)$ FMA^7 EMI^9 $D^bMA^{7(\#5)}$ C NC.

(as is)

$B^{13(b9)}$ NC. $E^7(\#9)$ $EMI^9(11)$ (pn. gliss.) $AMI^9(11)$ break ---

(tutti)

$E^7(\#9)$ $E^b7(\#9)$ $D^7(\#9)$ $D^b7(\#9)$ $C^7(\#9)$ $B^7(\#9)$

(bs./pn.) (perc. play thru)

F (2-3 Clave) (pn. montuno)

E^7 AMI $BMI^{7(b5)}$ E^7 AMI^7 DMI^6 E^7

(sample bs.)

E^7 AMI E^7 AMI

(etc.) (etc.)

G (2-3 Clave) (Coro/Vocal solo)

E^7 (pn. montuno) AMI E^7 AMI

(sample bs.)

Till cue

On cue
V.S. (turn page)

On cue

E⁷(#9) A^{MI} (pn.) D⁷ G⁷ C⁷ F E⁷ A^{MI} A C[#]

(bs.) (bs.) (perc. play thru)

H NC. (pn. plus 8va) (B^{dim.} A^{MI}) (B^{dim.}) NC.

(bs./pn.) (2nd x add chords)

NC. (B^{dim.} A^{MI}) B^b D NC. 1. NC. 2. NC. D^{MI}

I (Vocal solo) D^{MI} (pn. montuno) A^{MI} E⁷ A^{MI}

(sample bs.)

(Coro) D^{MI} A^{MI} E⁷ A^{MI}

J NC. (pn. plus 8va) B^{dim.} A^{MI} B^{dim.} NC.

(bs./pn.)

NC. B^{dim.} A^{MI} B^b D NC. A^{MI} break

tutti

K (3-2 Clave) D^{MI}⁹ (pn. montuno) G¹³_{SUS} G¹³ D/C F^{MI}⁶/C

(sample bs.)

A^{MI}⁹⁽¹¹⁾ F G/F F^{MA}⁷

F[#]_{MI}^{7(b5)} B¹³ E⁷(alt.) E^{MI}⁷ A⁷

L D_{MI}^9 (pn. comp) G^{13} C_{MA}^9

(sample bs.)

C_{MA}^9 $A_{MI}^9(11)$ F_{MA}^7 E_{MI}^9

$D_{bMA}^7(\#5)$ C NC $B^{13(b9)}$ NC $E^7(\#9)$

(as is)

M $A_{MI}^9(11)$ F_{MA}^7 A

$A_{MI}^9(MA7)$ (1st x begin muted Trp. solo) F_{MA}^7 A

(Trp. solo) $A_{MI}^9(11)$ F_{MA}^7 A

N $A_{MI}^9(11)$ F_{MA}^7 A

1. $A_{MI}^9(MA7)$ F_{MA}^7 A 2. $A_{MI}^9(MA7)$

f (tutti)

Amazonia

Ana Caram
(arranged by Leandro Braga
& Steve Sacks)

Medium Samba ♩ = 96

(Intro) G^{7(#11)} (gtr., sounds 8va b. w/perc.)

(bs. & pn. tacet) (etc.) É, (last x) 3x's

(8) (8)

A G^{7(#11)} (w/pn. fills)

cu - pu - a - çu e ja - ca. Iê, iê.

É, G^{7(#11)}

bi - ri - ba ta - ça - i.

C⁹ G

É, ba - na - na na

C⁹ G B^{7(#9)} G

ja - tu cu - mã. É, tu - cu - pí,

B^{7(#9)} G B^{b7} G

pa - co - vâ. É, gra - vi - o -

B^{b7} G A^{Mi} 7(b5) D 7(b5)

la, é ca - ram - bo - la.

B G^{Mi} 9 (add fl. & bs.)

São to - das as fru - tas bo -
É, gua - ra - pí, uns que cor -

F⁹ SUS F⁹ F⁹ SUS F⁹

as. Do ver - de da A - ma - zo -
re. E al - guem na pra - ia mor -

E^{b9} SUS E^{b9} E^{b9} SUS E^{b9}

nia, e o ven - to traz
re, de tan - to a - mor

1. $A_{MI} 7(b5)$ $D 7(\#9)_{SUS}$ $D 7(\#9)$

vo - cê.

2. $A_{MI} 7(b5)$ $D 7(\#9)_{SUS}$ $D 7(\#9)$

e pra - zer.

C (Full Samba)

$C_{MI} 7$ $F 9_{SUS}$ $F 9$ $B^b_{MA} 7(\#5)$ $B^b_{MA} 9$

É, tan - ta be - le - za,

$B^b_{MA} 9$ $A_{MI} 7(b5)$ $D 7(\#9)$

que meu bom Deus me dá.

$D_{MI} 7(b5)$ $G 7(\#9)$ $C_{MI} 7$ $D 7(\#9)$

É, me faz pen - sar,

D $G_{MI} 9$ $E_{MI} 7(b5)$ $A^{13}(b9)$ $D 7(\#9)$

que o pa - ra - i - so é nes - se lu - gar.

$D_{MI} 7(b5)$ $G 7(\#9)$ $C_{MI} 7$ $D 7(\#9)$

É, me faz pen - sar,

2. $D 7(\#9)$ $G_{MI} 9$ $A_{MI} 9$ G (Flute solo) $G_{MI} 9$ $A_{MI} 9$ G

se lu - gar.

E (Flute solo) (w/vocal on D.S.) $G_{MI} 9$ $A_{MI} 9$ G (optional till cue for solos)

(bs.)

$G 7(\#11)$ (end flute solo) $G 7(\#11)$

(gtr. like intro) (gtr. comp.)

D.S., play D 4x's
(1st ending 3x's)
Vamp & fade on E
(With flute & vocal fills)

Amazonia (Rhythm Section & Flute)

Medium Samba ♩ = 96

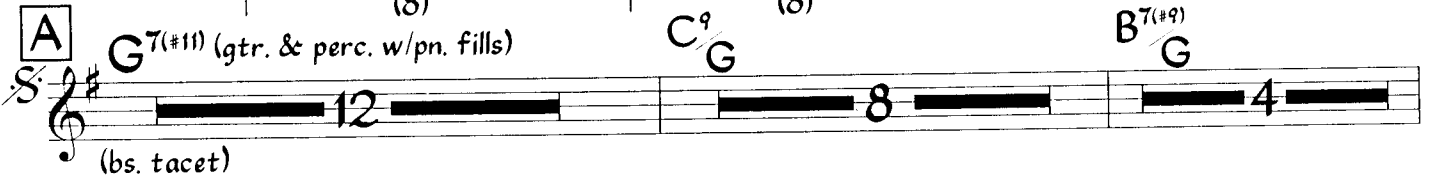
(Intro) G^{7(#11)} (gtr., sounds 8va b. w/perc.)

(bs. & pn. tacet)



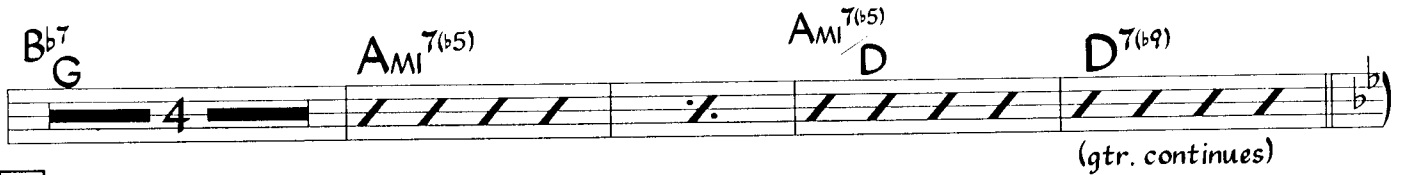
(8) (8)

A G^{7(#11)} (gtr. & perc. w/pn. fills) C⁹/G B⁷⁽⁺⁹⁾/G



(bs. tacet)

B^{b7}/G A^{MI7(b5)} D A^{MI7(b5)} D^{7(b9)}



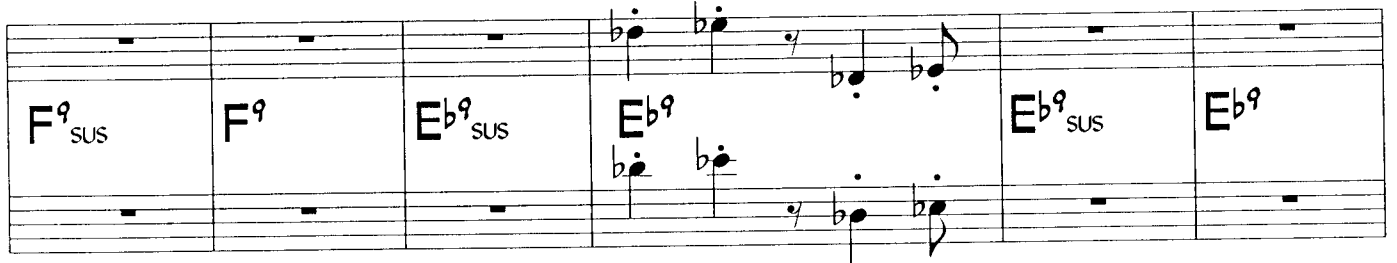
(gtr. continues)

B (flute, 8va) (gtr. etc. w/pn. sustained chords)



(bs. w/pn. octaves)
(drs., light hi hat)

F⁹_{SUS} F⁹ E^{b9}_{SUS} E^{b9} E^{b9}_{SUS} E^{b9}



1. A^{MI7(b5)} D⁷⁽⁺⁹⁾_{SUS} D⁷⁽⁺⁹⁾



2. A^{MI7(b5)} D⁷⁽⁺⁹⁾_{SUS} D⁷⁽⁺⁹⁾



C (Samba, w/full drs.)

(fl., loco)

C_{MI}^7 F^9_{sus} F^9 $B^b_{MA}^7(\#5)$ $B^b_{MA}^9$

(bs.) (etc.)

(fl.)

$B^b_{MA}^9$ $A_{MI}^7(b5)$ $D^7(b9)(\#5)$

$D_{MI}^7(b5)$ $G^7(b9)$ C_{MI}^7 $D^7(b9)(\#5)$ G_{MI}^9

(bs.) (fl. w/pn. octaves)

D

G_{MI}^9 $E_{MI}^7(b5)$ $A^{13}(b9)$ $D^7(b9)(\#5)$ $D_{MI}^7(b5)$ $G^7(b9)(\#5)$

1.

C_{MI}^7 $D^7(b9)(\#5)$ $D^7(b9)(\#5)$ G_{MI}^9 A_{MI}^9 G G_{MI}^9

2. 8va

(bs. w/gtr. chords)

E

(w/vocal on D.S.) (optional till cue for solos)

G_{MI}^9 A_{MI}^9 G $G_{MI}^9(etc.)$ A_{MI}^9 G

(bs.)

(Gtr. w/light perc. like intro.)

$G^7(\#11)$

(fl. solo ends)

D.S., play D 4x's (1st ending 3x's)
Vamp & fade on E
(With flute & vocal fills)

Amor

Med. Latin Ballad ♩ = 100

Ivan Lins
Vitor Martins

Intro.

(Choir)
F#m7 Dm9

F#m7 Dm9 G9sus

(1st x w/pn. only)

A A9 (vocal 8va b.) F#m11 C#m11

Vem se mos - trar, vem me con - ven - cer, traz seus bons o - lhos prá eu ver.
Vem a - fas - tar as as - som - bra - cões, a re - jar meus po - rões

Ebm11 B A13sus A13 Dm9 D6 F# D6

Vem me bus - car, vem me se - du - zir, eu es - tou pron - to pra - ir.
Vem a - cal - mar os meus ven - da - vais, meus te - mo - res meus ais.

F# G# G#9 C#9sus C#7(b9) F#7 Gbm Gbm9 F9sus F9

Vem me en - can - tar, me ti - rar dos con - fins, fa - zer fes - ta pra mim.
Vem e me faz ca - da vez mais au - da, ca - da vez mais ca - paz

Bbm9 Bm7(b5) E7(#9) A9

Vem, co - ra - ção. A - cen - der meus ba - lões mi - nhas pai - xões.
de a cre - di - tar que ain - da pos - so ten - tar con - ti - nu - ar.

1. Bm7 G9sus G9 A9sus A9 2. Dm9 Dm9

Lu - tar, lu - tar, lu - tar pra gen - te

C#m7 Cm9 Bm7 E9sus E7

ser fe - liz. Can - tar, can - tar, can - tar co - mo a gen - te

E A A9 1. A13sus A13 2. F#9sus F#9

sem - pre quiz.

Lu-

C B_{MA}^9 (Vocal loco) $G\sharp_{MI}^{11}$ $D\sharp_{MI}^{11}$

Vem se mos - trar, vem me con - ven - cer, traz seus bons ó - lhos prá eu ver.
 Vem a - fas - tar as as - som - bra - cões, a re - jar meus po - rões.

$F\sharp_{MI}^{11}$ $C\sharp$ B^{13}_{SUS} B^{13} E_{MA}^9 E^6 $G\sharp$ E E^6

Vem me bus - car, vem me se - du - zir, eu es - tou pron - to pra - ir. Vem...
 Vem a - cal - mar os meus ven - da - vais, meus te - mo - res meus ais. Vem...

$B\flat^9_{SUS}$ $B\flat^9$ $E\flat^9_{SUS}$ $E\flat^{7(b9)}$ $G^{\circ 7}$ $A\flat$ $A\flat_{MA}^9$ G^{13}_{SUS} G^9

me en - can - tar, me ti - rar dos con - fins, fa - zer fes - ta pra mim. Vem,
 e me faz ca - da vez mais au - da, ca - da vez mais ca - paz de a

C_{MA}^9 $C\sharp_{MI}^{7(b5)}$ $F\sharp^{7(\sharp 5)}$ B_{MA}^9

co - ra - ção. A - cen - der meus ba - lões mi - nhas pai - xões.
 cre - di - tar que ain - da pos - so ten - tar con - ti - nu - ar.

1. $C\sharp_{MI}^7$ B A^9_{SUS} A^9 2. B^{13}_{SUS} B^{13} **D** E_{MA}^9 E_{MI}^9

Lu - tar, lu - tar, lu - tar pra gen - te

$D\sharp_{MI}^7$ D_{MA}^9 1., 2. $C\sharp_{MI}^9$ $F\sharp^9_{SUS}$ $F\sharp^9$

ser fe - liz. Can - tar, can - tar, can - tar co - mo a gen - te

$F\sharp$ B B_{MA}^9 B^{13}_{SUS} B^{13} 3. $C\sharp_{MI}^7$

sem - pre quiz. Lu - tar, can - tar, can - tar

$F\sharp^9_{SUS}$ $F\sharp^9$ $F\sharp$ B B_{MA}^9 B^{13}_{SUS}

co - mo a gen - te sem - pre quiz.

$B^{(add 9)}$ E^{13}_{SUS}

(Top note of synth. voicing)

Amor Artificial

C. Curet Alonso

(as played by Ray Barretto)

(arranged by Oscar Hernández)

Guitarra $\text{♩} = 186$

(3-2 Clave) (Intro)

(pn.) *mf* G_{MI}^9 $A^b_{MA}7$ G D_G C_{MI}^9 G (add horns)

(pn./bs.)

G_{MI}^9 $A^b_{MA}7$ G G_{MA}^9 C_{MI}^9 G *crescendo* $G_{MI}7$ $A^b_{MA}7$ G

A (2-3 Clave)

f G_{MA}^9 $C_{MI}7$ G $G_{MI}^9(MA7)$ *mf* G_{MI}^9 $A^b_{MA}7$ G (etc.)

break ----- (pn./bs.)

1. Un pa - ra - í - so ar - ti - fi - cial que ...
2. La - bo - ra - to - rio de pla - cer, e -

D_G G_{MI}^6 (pn. comp) B^b13 $E7(alt.)$ $E^b_{MA}9$ (pn. octaves) $A_{MI}7(b5)$ $D7(\#9)$ (pn. montuno)

pa - re - ce a - mor. (horns) (top note)

so no es a - mor.

G_{MI}^6 (horns) E^b9 E^b7 $A_{MI}7(b5)$ $D7$ G_{MI}^6 (horns)

Cua - tro pa - re - des y el do - lor cá - ma - ra de ho - rror. ____
Ex - pe - ri - men - to y ba - ca - nal de ____ sen - sua - li - dad. ____

(horns/pn.) **NC.** E^b13 A^b13 G_{MI}^9 A^b9 G_{MI}^9

(pn./bs.)

B (2-3 Clave)

A - sí tu vi - ves, si pue - de lla - mar - se vi - da,
 A - sí tu - vi - ves, la muer - te de ca - da dí - a,

*GMI*⁶ *D*⁷ *GMI*⁶ (etc.) (solo trp.)

(pn. sample montuno, octaves)

y a la tris - te - za hoy por mi so - lo en - ten - di - da.
 y yo es - pe - ran do pa - ra dar - te mi a - le - grí - a.

*GMI*⁶ *E*^{b13} *D*⁷ *E*^{b13} *D*¹³

(horns) *f*

(3-2 Clave)

Por - que con - mi - go, por - que con - mi - go,
 Por - que con - mi - go, por - que con - mi - go,

CMI^{6/9} *A*^{b9} *GMI*⁶ (pn. montuno)

break (pn./bs.) (horns)

por - que a mi la - do si que tie - nes el a - mor.
 por - que a mi la - do tie - nes la fe - li - ci - dad.

*GMI*⁶ *A*^{MI}^{7(b5)} *D*⁷

(D.C.)

C

Por - que con - mi - go, por - que con - mi - go, —

*GMI*⁶ *D*^{b9(#11)} *CMI*^{6/9} *A*^{b9} *A*^{b9(#11)} *GMI*⁹ (pn. montuno)

(horns)

por - que a mi la - do tie - nes la fe - li - ci - dad.

*GMI*⁶ *E*^{b13} *A*^{b13} *GMI*⁹ *G*^{7(#9)}^{7(#5)}

(tutti) *f* V.S. (turn page)

D (2-3 Clave)
 C_{MI} (pn. montuno) D_{SUS}^{7(b9)} D⁷ G_{MI}
 Ven con - mi - go. Es di - fe - ren - te con - mi - go. (horns)
 A_{MI}^{7(b5)} (tutti) A^{b13} D^{7(alt.)} G_{MI}⁶ D^{b13} C¹³

E (2-3 Clave)
 C_{MI} D_{SUS}^{7(b9)} D⁷ (Vocal solo) G_{MI} C_{MI}
 Ven con - mi - go. Es di - fe - ren - te con - mi - go.
 D_{SUS}^{7(b9)} D⁷ Till cue G_{MI} On cue G_{MI}⁶ NC. G_{MI}⁶ D^{b13} C¹³
 (horns/tutti)

F (Mambo) (3-2 Clave)
 (horns, tacet 1st x)
 NC. (pn. octaves w/ bs)
 NC. (3x's)
 D¹³ NC. E^{b13} NC. E^{b13} D¹³ Es di - fe - ren - te con - mi - go. G_{MI}⁶
 tutti break (horns)

G (3-2 Clave)
 (horns) G_{MI}⁶ C_{MI}⁶ E^{b9} D⁷ Es di - fe - ren - te con - mi - go.
 (pn. sample montuno, octaves) (etc.)

(horns) GMI^6 CMI^6 E^b7 D^7 Es di - fe - ren - te con - mi - go.

tutti GMI^6 $A^7(\#5)$ D^7 Es di - fe - ren - te con - mi - go.

H (Vocal solo) GMI CMI E^b7 D^7 (3x's)

 Es di - fe - ren - te con - mi - go.

I (horns) GMI^6 CMI^6 E^b7 D^7 (last x) (4x's)

 Es di - fe - ren - te con - mi - go.

J (horns) GMI^6 CMI^6 E^b9 D^9

 Es di - fe - ren - te con - mi - go.

(Vocal solo) GMI CMI E^b7 D^7 (3x's)

 Es di - fe - ren - te con - mi - go.

K (3-2 Clave) (pn.) GMI^9 A^bMA^7 G D^9 CMI^9 G (add horns) GMI^9 A^bMA^7 G

 (pn./bs.)

A^bMA^7 G GMA^9 CMI^9 G crescendo GMI^7 A^bMA^7 G

GMA^9 CMI^7 G ff $GMI^9(MA^7)$ D^b $A^bMI(MA^7)$ D^b $GMI^9(MA^7)$

 (tutti)

Guaracha ♩ = 186
(3-2 Clave)

Guaracha ♩ = 186
(3-2 Clave)

Handwritten musical notation for the first system of 'The Rose Tree'. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Above the staff, the chords are indicated: GMI⁹ above the first G, A^bMA⁷ above the A-B, and GMA⁹ above the G-F#.

(2-3 Clave)
A G_{MI}^9 $A^b_{MA}^7$ G D/G G_{MI}^6 B^b_{13} $E^7(alt.)$ $E^b_{MA}^7$
mf (sample)

First staff of music. Chords: G_{MI}^6 , N.C. (as is), E_b^{13} , A_b^{13} , G_{MI}^9 , A_b^9 , G_{MI}^9 .

B G_{MI}^6 D^7 G_{MI}^6

(sample tumbao)



The musical notation for the piano introduction is written on a single staff. It begins with a key signature of one flat (Bb) and a 3/4 time signature. The first measure contains a whole note chord of Bb3, Eb5, and Bb7, with the instruction "(as is)" below it. The second measure contains a whole note chord of D7, with a forte "f" dynamic marking below it. The third measure contains a whole note chord of Bb13, with an accent mark (>) above the note. The fourth measure contains a whole note chord of D13, with an accent mark (>) above the note. A "break" symbol is placed between the fourth and fifth measures. The fifth measure contains a whole note chord of Cm13, with a "(3-2 Clave)" instruction above it. The sixth measure contains a whole note chord of Ab9, with an accent mark (>) above the note. The seventh measure contains a whole note chord of Bb9, with an accent mark (>) above the note. The eighth measure contains a whole note chord of Bb9, with an accent mark (>) above the note. The piece concludes with a whole note chord of Bb9. The instruction "(w/ pn.)" is written below the final measure.

C G_{MI}^6 $D_{b9}^{9(\#11)}$ $C_{MI}^{6/9}$ A_{b9} $A_{b9}^{9(\#11)}$
 (w/ pn.)

G_{MI}^6 E_{b13} A_{b13} G_{MI}^9 $G^{7(\#9)}$
 (sample) mf (etc.) f

D (2-3 Clave) C_{MI} $D_{SUS}^{7(b9)}$ D^7 G_{MI}
 (sample)

$A_{MI}^{7(b5)}$ A_{b13} $D^{7(alt.)}$ G_{MI}^6 D_{b13} C^{13}
 (tutti)

E (2-3 Clave) C_{MI} $D_{SUS}^{7(b9)}$ D^7 G_{MI} C_{MI} $D_{SUS}^{7(b9)}$
 (sample tumbao) (etc.)

D^7 G_{MI} G_{MI}^6 $NC.$ G_{MI}^6 D_{b13} C^{13}
 (as is)

F (Mambo) (3-2 Clave) $NC.$
 (w/ pn.)

$NC.$ (3x's)

D^{13} E_{b13} D^{13} break
 (as is)

V.S.
 (turn page)

(3-2 Clave)

G_{MI}^6 **G** G_{MI}^6 C_{MI}^6 E^b9 D^7

(sample)

G_{MI}^6 C_{MI}^6 E^b7 D^7

(w/ horns)

H G_{MI} C_{MI} E^b7 D^7 (3x's) (etc.)

I G_{MI}^6 C_{MI}^6 E^b7 D^7 (4x's)

J G_{MI}^6 C_{MI}^6 E^b9 D^9

G_{MI} C_{MI} E^b7 D^7 (3x's)

K (3-2 Clave)

G_{MI}^9 $A^b_{MA}7$ G D/G 2 C_{MI}^9 G G_{MI}^9 2 $A^b_{MA}7$ G

mf (as is)

G_{MA}^9 C_{MI}^9 G G_{MI}^7 2 $A^b_{MA}7$ G G_{MA}^9 2 C_{MI}^7 G

crescendo

$G_{MI}^9(MA7)$ D^b $A^b_{MI}^9(MA7)$ D^b $G_{MI}^9(MA7)$

ff (tutti)



Photo by Mark Holston

RAY BARRETTO

Anatelio (The Happy People)

Med. Slow Batucada
(Samba) ♩ = 94

Airto Moreira

(Intro.)

(pn. w/vocal) $F_{MI}^7 B^9$ $F_{MI}^7 B^9$ $F_{MI}^7 B^9$ $F_{MI}^7 B^9$ $E^b_{MA}^9$ (keys) (top note of chord)

(bs.)

1. 2. Break

$E^b_{MA}^9$ O A - na - te - lio ca - iu - no sam

A F^9 (sample comp.) $C^{7(\#5)}$ F^{13} B^b^{13} (etc.)

ba, sam - ba, sam - ba, sam - ba do e sam - ba lá.

G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $B^b^{7(b9)}$ $E^b_{MA}^9$ C_{MI}^7

(e, e.) É no Bra - sil que no Car - na - val,

F^9 $C^{7(\#5)}$ F^{13} (on D.S. to 2nd ending) 1. $B^b^{13}_{SUS}$

a gen - te dan - ça, qua - tro di - as sem pa - rar.

$E^b_{MA}^9$ (add 6) $B^b^{7(b9)}$ $E^b_{MA}^9$ (add 6) C_{MI}^7

O A - na - te - lio ca - iu - no sam -

2. $B^b^{13}_{SUS}$ $G^{7(b9)}$ C_{MI}^7 (add 4)

di - as sem pa - rar. A ba - tu - ca -

C_{MI}^7 (add 4) D_{MI}^7 G_{MI}^7

- da se ou - ve em to - do lu - gar. O A - na - te -

D_{MI}⁷ A_{MI}⁷ B^b₁₃ B^b_{9(b13)} E^b_{MA}⁹ break
 lío. já não quer qua - se tra - ba - lhar. O A - na -

C_{MI}⁷ (perc. fill) C F⁹ C⁷(#5) F₁₃ B^b₁₃ SUS
 te - lío ca - iu no sam - ba, sam - ba, sam - ba, sam - ba do e sam - ba lá,

D G₁₃ (bkg. vocal) C⁷(b9) F₁₃
 (sam - ba do e sam - ba lá,) sam - ba

1. B^b_{7(b9)} 2. B^b_{7(b9)} G⁷(b9) (#5) dr. (x x x)
 do e sam - ba lá, do e sam - ba.

E (Solos) (Flute solo) G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B^b₉ F_{MI}⁷ B^b₉
 (pn.)

E^b_{MA}⁹ (Trb. solo)
 (top note of chord, sample comp.) (Vamp for solos)

After solos, D.S. al Coda (no repeat)
 F G₁₃ (bkg. vocal) C⁷(b9) F₁₃
 (Sam - ba do e sam - ba lá,) Sam - ba

1.2. B^b_{7(b9)} 3. B^b_{7(b9)} G⁷(b9) (#5) (perc. w/vocal fill)
 do e sam - ba lá, do e sam - ba.

G (Trb. solo) F_{MI}⁷ B^b₉ F_{MI}⁷ B^b₉ F_{MI}⁷ B^b₉ F_{MI}⁷ B^b₉
 (pn.)

E^b_{MA}⁹
 (top note of chord, sample comp.) (Vamp. Solo & Fade)

Danzón ♩ = 100

A

Angoa

Félix Reina & Carlos Reyes

(flute) E^7 $D_{MI}^7 E^7$ $A_{MI}^{6/9}$ (pn. fill) $D_{MI}^7 E^7$ $A_{MI}^{6/9}$ (pn. fill)

(tutti) (bs.)

E^7 (pn. ad lib.) D A_{MI} A_{MI} F $B^{7(b5)}$ E^7 $A^{7(b9)}$

(arco) (Baqueto) (pizz.) (tutti)

B D_{MI} $D_{MI}^6 F E^7$ A_{MI} (strs.) (fl.) G_{MI}

(bs.)

C^7 F (strs.) (fl.) $F^6 NC$ D_{MI}

A_{MI} $A^{7(b9)}$ D_{MI} $E^{7(\#5)}$ A_{MI} B^7 E^7

(tutti)

C $A_{MI} NC$ $D_{MI}^7 E^7$ $A_{MI}^{(9)}$ (pn. fill) $D_{MI}^7 E^7$ $A_{MI}^{(9)}$ (pn. fill)

(pn.) (fl.)

(fl.)
(pn. ad lib.)
E⁷

A_{MI} C A_{MI} F B⁷(#5) E⁷

(bs., arco) (pizz.)

D 8va-----

(strs.)
A_{MI}(MA⁷) A_{MI}⁶ C B_{MI}⁷(b5) E⁷ A_{MI}⁶ A_{MI}(MA⁷) C B_{MI}⁷(b5) E⁷

8va-----

1. G_{MI}⁷ C⁷ F⁶ B_{MI}⁷(b5) E⁷ A_{MI} 2. B_{MI}⁷(b5) E⁷ A_{MA}⁷ A⁶

E 8va-----

A_{MA}⁹ F^{#7} C[#] B_{MI}⁷ B_{MI}⁷(b5) E⁷ A_{MA}⁷ A⁶ C[#]_{MI}⁷ C_{MI}⁷

(etc.)

8va-----

B_{MI}⁷ B_{MI}⁷ E⁷ A_{MA}⁷ G^{#7}_{SUS} G^{#7}

8va-----

C[#]_{MI} A⁶ A_{MI}⁶ E_B C[#]_{MI}⁷ F^{#7} B⁷_{SUS4} -3 E⁷

F

8va-----
(strs.)

(pn.) #

$A_{MI}^{(MA7)}$ A_{MI}^6 C $B_{MI}^{7(b5)}$ E^7 A_{MI}^6 $A_{MI}^{(MA7)}$ C $B_{MI}^{7(b5)}$ E^7 G_{MI}^7 C^7 F^6

(bs.) (etc.) (tutti)

G

8va----- (loco)

(fl.)

E^7_{SUS4-3} $E^{7(\#5)}$ A_{MI} $E^{7(\#5)}$ D_{MI}^7 E^7 $A_{MI}^{6/9}$ (pn. fill) D_{MI}^7 E^7

tutti (bs.)

A_{MI} (pn. fill) E^7 (pn. ad lib.) A_{MI} C^7 F $B^{7(\#5)}$ NCE^7

tutti-----

H

(strs.)

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 (fl.) (strs. repeat figure)

(bs.) (pn. cha-cha-chá) (etc.)

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 A_{MI} A_{MI}^6

$B_{MI}^{7(b5)}$ E^7 A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7

tutti-----

I (Piano solo)

A_{MI} E^7 B E^7 2 2 1. 2

(sample bs.) (etc.)

(pn. solo continued)

2. A_{MI} G^7 C C^{o7} D_{MI}^7 G^7 C D_{MI}^7 G^7

C C^{o7} D_{MI}^7 G^7 C $F^{7(b5)}$ $E^{7(b9)}$

A_{MI} E^7_B E^7 2 2 2

(end solo)

J (Cha-cha-cha montuno)
(pn. R.H.)

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7 A_{MI} D^7 $B_{MI}^{7(b5)}$ E^7

(pn. L.H.)

(bs.) break tutti

K (Fl. solo, begins 5th x)

(strs.) (pn. cha cha comp.) A_{MI} D^9 $B_{MI}^{7(b5)}$ E E^7 D A_{MI} D^9 $B_{MI}^{7(b5)}$ E^7 D A_{MI} D^9

(sample bs.) (Vamp & solo till cue) (etc.)

(On cue)

$B_{MI}^{7(b5)}$ E^7 E $C^{13(b9)}$ F B E^7 E^7 A_{MI}

tutti

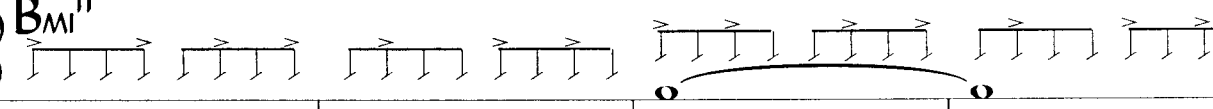
Sample pn. at **H**, **J** & **K**

A_{MI} A_{MI}^6 $B_{MI}^{7(b5)}$ E^7

Med. Slow Bossa Nova ♩ = 120

Aparecida

Ivan Lins
Mauricio Topajos

(Intro.) B_{MI}^{11}
(gtr.)  (etc.)

(bs.)

(vocal/organ 8va b.)

B_{MI}^{11}
(el. pno.)

(See sample bs. Intro. at end)

$G\#_{MI}^{9(b5)}$ C_{MI}^9 $F\#^{7(b9)}_{\#5}$ B_{MI}^{11}

A B_{MI}^9 E_{MI}^9 A^{13} D_{MA}^9 $C\#_{MI}^9$ $F\#^{7(b9)}_{\#5}$
(gtr. etc., el. pno. sust. chords 2nd x only)

Diz, A - pa - re - ci - da. Me
Diz, A - pa - re - ci - da. Su -

B_{MI}^9 B^{13} $B^{7(\#5)}$ E^{13}

con - ta por on - de é que vo - cê an - dou. Me
mir des - se jei - to não tem ca - bi - men - to. Me

A^{13} A^{13} D^{13} D^{13}

con - ta por - que é que vo - cê não, tem mais a - que - la fei - ção. Não
con - ta quem foi por - que foi, e tu - do que vo - cê pas - sou. Pre -

$C\#^{7(\#9)}_{\#5}$ G^{13} $F\#^{13}$ $F\#^{7(\#5)}$

tem mais a mes - ma eu - fo - ri - a, não tem mais a mes - ma pai - xão.
ci - so sa - ber seu tor - men - to, pre - ci - so sa - ber da a - fli - ção.

B

Diz, A - pa - re - ci - da.

B_{MI}^9 E_{MI}^9 $A^{13(b9)}$ D_{MA}^9 $C\#_{MI}^9$ $F\#^{7(b9)}_{\#5}$
(Tacet on D.S.) (Play on D.S.)

(counter melody, vocal/fl.)

Diz, con - ta o se - gre - do,

diz e de - nun - ci - a, que a ver - da - de es - con - di -

da, é men - ti - ra, é me - do. Ó

diz, A - pa - re - ci - da. Me

diz, A - pa - re - ci - da. Me

(harmonica solo) (ad lib.)

(end solo)

D.S. al Coda

Optional Solo on Form (A A B C D)

(with harmonica solo)

diz, A - pa - re - ci - da. Me

(Sample bs. at Intro.)

(Vamp & Fade)

(etc.)

Chords: $F\sharp MI^9(b5)$, $B7(b9)$, $B7(b9)$, $EMI^{11(MA7)}$, EMI^{11} , GMI^9 , $C^{13(\sharp 11)}$, DMA^9 , BMI^9 , $E^{13(\sharp 11)}$, E^{13} , A^9_{SUS} , $F\sharp^{13(b9)}$, $F\sharp^{7(b9)}$, BMI^9 , EMI^9 , A^{13} , DMA^9 , D^6_9 , $C\sharp MI^9$, $F\sharp^{7(b9)}$, $C\sharp MI^9$, F^9_{SUS} , EMI^9 , A^{13} , DMA^9 , D^6_9 , $C\sharp MI^9$, $F\sharp^{7(b9)}$, $C\sharp MI^9(b5)$, $F\sharp^{7(b9)}$, $DBMI^9$, B^{13} , $B7(\sharp 5)$, E^{13} , A^{13}_{SUS} , A^{13} , D^{13}_{SUS} , D^{13} , $C\sharp^{7(\sharp 9)}$, G^{13} , $F\sharp^{13}$, $F^{7(\sharp 5)}$, BMI^{11} , $G\sharp MI^9(b5)$, CMI^9 , $F\sharp^{7(b9)}$, BMI^{11}

Aquarela Do Brasil

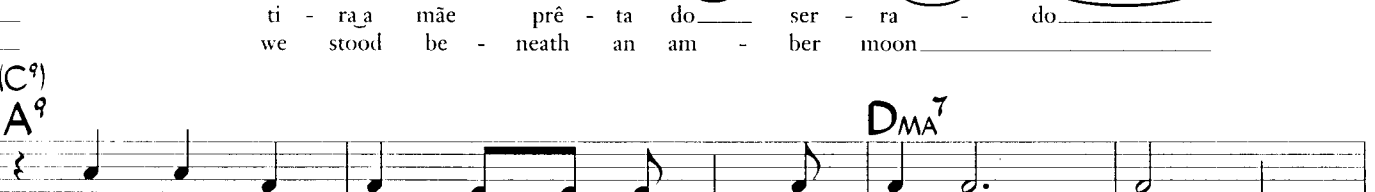
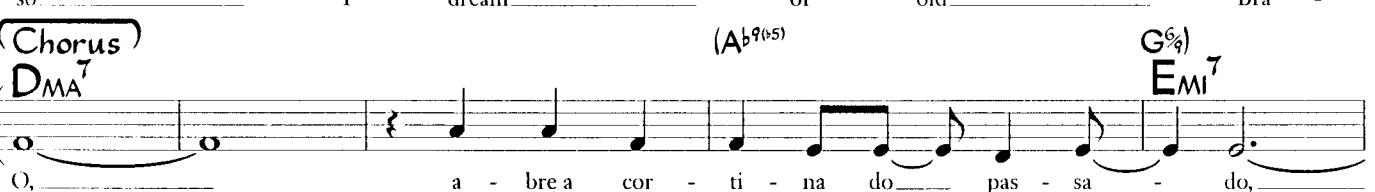
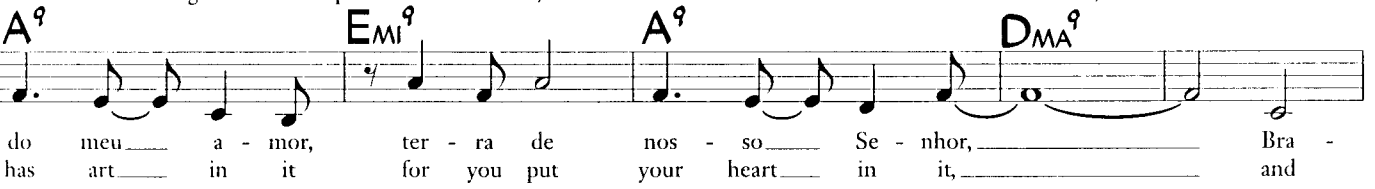
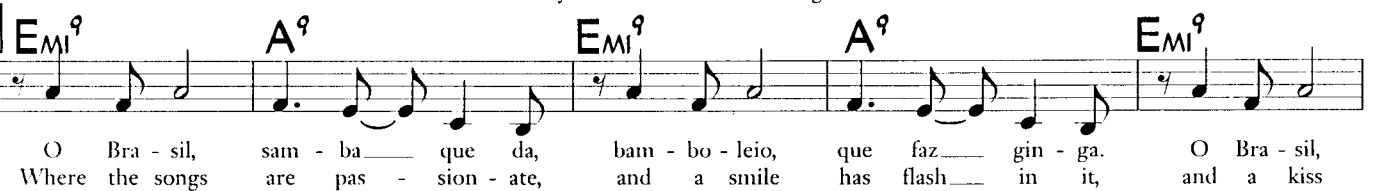
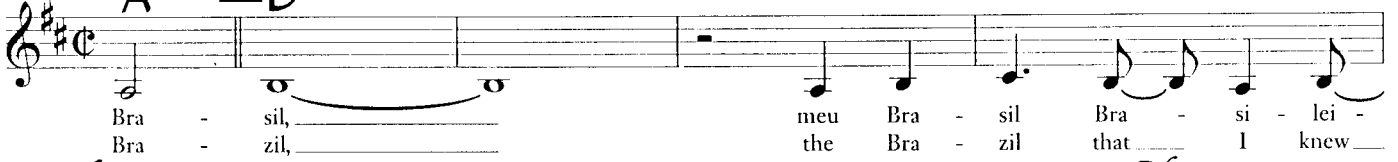
(a.k.a. Brazil)

Ary Barroso

English lyric - S.K. Russel

Samba

(Verse) A^{7(b9)} A⁶ D⁶



D (F#MI 7(b5)) B7 F#MI 7(b5) B7(b9) (F#MI 7(b5)) B7

Dei - xa, can - tar de no - vo o tro - va - dor
Then to - mor - row was a - no - ther day.

F#MI 7(b5) B7(b9) (F#MI 7(b5)) B7 F#MI 7(b5)

à me - ren - co - rea luz da lua,
The morn - ing found me miles a - way

B7(b9) EMI EMI(#5) EMI 6 EMI(#5)

to - da a can - ção do meu a - mor.
with still a mil - lion things to say.

E (GMI 6) EMI 7 C9 C#7(b9) G# F#MI 7

Que - ro ver "es - sa do - na" ca - mi - nhan - do,
Now when twi - light dims the sky a - bove,

(DMA 9) A BMI 7 E9 EMI 7 A 7(b9)

pe - los sa - lões ar - ras - tan - do, o seu ves - ti - do ren - da -
re - call - ing thrills of our love, there's one thing I'm cer - tain of,

DMA 9 EMI 7 A 9 DMA 9

do, Bra - sil! Bra - sil! Prá -
re - turn I will to

EMI 7 A 9 DMA 9 DMA 9 EMI 7 A 7(b9)

mim, Prá mim.
old Bra - zil.

Repeat for solos (C D E)
After solos, D.C. al Coda

EMI 7 A 9 DMA 9 EMI 7 A 9

sil! Bra - sil! Prá - mim, Prá -
turn I will to old Bra -

DMA 9

mim, Bra-
zil. Re-

Vamp & Fade

Note: Letter A may be
played rubato 1st x
(start tempo at B)

Optional counter-melody (and chords) letter B bars 9-16

D EMI 7 A 7

C D Optional counter-melody (and chords) letter C

2 EMI 7 A 7 2

Music - Toninho Horta
Lyric - Fernando Brant

Samba (in 4) ♩ = 122 - 144
(Intro) E^(add 9) C^{7(add 6)} MA E

(Intro) $E^{(add 9)}$ $C^{MA} (add 6)$ E (etc.)
(gtr.)

Oh, Mi - nas Ge - rais, um ca - mi - nhão

le - va quem _____ fi - cou _____ por vin - te a - nos _____ ou mais. _____

le - va quem _____ fi - cou _____ por vin - te a - nos _____ ou mais. _____

A_{MI}⁹ **D⁹_{SUS}** **D⁹** **G[#]_{MI}⁹** **C[#]_{MI}⁹⁽¹¹⁾** **C[#]_{7(alt)}**

Eu i - ri - a a pé _____ oh meu _____ a - mor, _____

F#^{MI} ⁹⁽¹¹⁾ E^(add 9) G# A^{MI} B^{SUS} E^{MA} D⁹ C#^{7(alt.)}
 eu i - ri - a a - té, — meu pai — sem um — tos - tão. — Em Mi -

nas Ge - rais, a - le - gri - a é guar - dar - da em co - fres, ca - te - drais.

nas Ge - rais, a re - gi -

$B^b_{13(b9)}$ $B^b_{7(b9)(\#5)}$ B $G^b_{MA} 9$ $F_{MI} 7(\#5)$ $E^b_{MI} 7(add 4)$ $E^b_{MI} 9$ $A^9(13)$

Na va - ran - da eu ve - jo o meu a - mor. — Tem ben -

Na va - ran - ta - eu ve - jo -

A^b13 **A¹³** **A^b13** **B⁹SUS**

ção de Deus — to - do a - que — le que — tra - ba - lha no es - cri -

1. (1st x only)

B⁷_{SUS} (^{b9}) E⁶/₉ A_{MI}⁹ G[#]_{MI}^{7(b5)} C[#]^{7(#5)} F[#]⁹ G¹³

tó - rio. — Ben - di - to é — o fru - to des - sas Mi - nas Ge - rais, —

Mi - nas Ge - rais. — (Optional solo on repeat till 2nd ending) Ben - di - to é — o fru - to, —

(Optional solo
on repeat
till 2nd ending)

Ben - di - to é o fru - to, Ben - di - to é o fru -

to des - sas Mi - nas Ge - rais. (no lyric)

Na va - ran - da eu ve - jo o meu a - mor. Tem ben -

ção de Deus to - do a - que - le que tra - ba - lha nos es - cri - tó - rio.

Ben - di - to é o fru - to des - sas Mi - nas Ge - rais,

Mi - nas Ge - rais.

Ben - di - to é o fru - to, ben - di - to é o fru -

to, ben - di - to é o fru - to des - sas Mi -

nas Ge - rais.

(Vamp, solo & fade)

Chords in parentheses are for solos.

This arrangement is based on several different versions. One version is A, B (1st ending), solo on A & B, melody at 2nd ending, take Coda (1st x), end with vamp.

Arallué

Rubén Blades
(as played by Ray Barretto)
(arranged by Gil Lopez)

Guaguancó/Guaracha ♩ = 110

(2-3 Clave) (Intro)

(2nd x)
(trp.)
NC.
(etc.)

C_{MI}^9 (bs. w/ percussion)
(trp.)
 A_{bMA}^9
 $F_{MI}^9(11)$
 $D_{MI}^7(b5)$
 G^{13}
 $D_{\flat}^{13}(\sharp 11)$
 $C_{MI}^9(11)$
 $A_{bMA}^9(\sharp 11)$
 $D_{MI}^7(b5)$
 $G^{7(\sharp 5)}$
break

A

C_{MI}^9 $B_{\flat MI}^9$
 $A_{b9}(\sharp 11)$ $G_{\flat 9}(\sharp 11)$ $G_{\flat 9}(\sharp 11)$ $E^9(\sharp 11)$ $D^9(\sharp 11)$
Pe -
nín - su - la bra - va de mar a - gi - ta - do, de
sel - va ce - rra - da, y hom - bres for - ma - dos de
sol y tra - ba - jo, a - sí es A - ra - llué.

(Guaracha) (3-2 Clave)

G^7 $A_{\flat}$ G^7 G^7 $G_{\flat}^7$
(horns)

B

F_{MI}^7 $B_{\flat}^7(b9)$ $E_{\flat MA}^9$
(horns)
Don - de el vien - to li - bre co - rre

D MI^{7(b5)} G^{7(#5)} CMI^{II} CMI⁷

y la a - ro - ma de sus cam - pos

FMI⁷ Bb^{13(#11)} EbMA⁷ AbMA⁷

se con - fun - de con los gri - tos que de le - jos el mar

Db⁹ Db⁹ (whole tone) A⁹

lan - za.

(horns) (tutti)

N.C. G octs. [C] AbMA⁷ GMI⁷ EMA⁷ DMI^{7(b5)} G^{7(#5)} CMI⁹ Ab¹³

E - sa es, e - sa es

(horns)

A^{b13} G^{7(#9)} CMI⁹

la pe -

D (Afro)

nín - su - la bra - ví - a de A - ra - llué, A - ra -

CMI⁹ EbMA⁹ Ab⁶ DMI⁹ G⁹SUS

(bs.) w/perc.

(Guaracha)

CMA⁹ Bb^{9(#11)} CMA⁹

llué.

(solo trp.)

E N.C. Bb(add 9) CMI(add 9) N.C. Ab(add 9) Bb(add 9)

CMI(2-3 Clave) GMI⁷ CMI⁷ F⁹ Bb⁶ Bb⁶ Eb⁹ Ab⁶

(horns) Ab⁶ Ab⁶ D⁹ G⁶ DMI⁷ G⁶ GMI⁷ GbMI⁷

D.S. al Coda

CMA⁹ GMI⁷ C⁷

(top note of chords)

V.S. (turn page)

(3-2 Clave)

F F_{MI}^7 (coro) Bb^7 C_{MA}^7 A_{MI}^7 (Vocal solo)

Ay, e - sa tie - rra de A - ra - llué.

D_{MI}^7 G^7 C_{MA}^7 C^6 $G_{MI}^7(b5)$ $C^7(b9)$ (3x's)

G F_{MI}^7 (2nd x 8va) Bb^7 C_{MA}^7 $A^7(b9)$

(horns, top note of chords)

D_{MI}^7 $G^7(b9)$ C_{MA}^9 $G_{MI}^7(b5)$ $C^7(b9)$

H F_{MI}^7 (coro) Bb^7 C_{MA}^7 A_{MI}^7 (Vocal solo)

Ay, e - sa tie - rra de A - ra - llué.

D_{MI}^7 G^7 C_{MA}^7 C^6 $G_{MI}^7(b5)$ $C^7(b9)$ (3x's)

I F_{MI}^7 Bb^7 G_{MI}^7 C^7

(horns)

A_{MI}^7 D^7 G_{MA}^9 D^b9 C^9

J F_{MI}^9 $Bb^7(alt.)$ G_{MI}^7 $C^7(alt.)$

A_{MI}^7 A^b13 G^7 D^b7 C^7 break

F_{MI}^7 Bb^7 G_{MI}^7 C^7

$A_{MI}^7(b5)$ D^7 $A^b_{MI}^7$ D^b9 C^9

tutti - (coro) Que bo -

K F_{MI}^7 B^b7 C_{MA}^7 A_{MI}^9

ni - to A - ra - llué, que bo - ni - to A - ra - llué.

(Vocal solo)

D_{MI}^7 G^7 C_{MA}^7 1., 2. $G_{MI}^7(b5)$ C^7 (coro) 3. $G_{MI}^7(b5)$ C^7

Que bo-

L F_{MI}^7 (2nd x 8va) B^b7 C_{MA}^7 $A^7(b9)$

(horns, top note of chords)

D_{MI}^7 $G^7(b9)$ 1. C_{MA}^9 (coro) 3. $G_{MI}^7(b5)$ $C^7(b9)$ 2. C_{MA}^9

Que bo - ni - to A - ra - llué.

M (Guaguancó) (2-3 Clave) C_{MI}^9

(bs.)

$A^b_{MA}^9$ (etc.) (trp.) 5

N C_{MI}^9 $A^b_{MA}^9$

$A^b_{MA}^9$ $F_{MI}^9(11)$

$D_{MI}^7(b5)$ G^{13}

$D^b_{13}(\#11)$ $C_{MI}^9(11)$ $A^b_{MA}^9(\#11)$ $G_{MI}^7(b5)$ C^7

(tutti)

F_{MI}^7 (coro) E - sa tie - rra de A - ra - llué.

NC.

(bs.)

(bs. only)

(no ritard.)

Arallué (Rhythm Section)

Guaguancó / Guaracha ♩ = 110

(2-3 clave) NC.

(Intro) (C_{MI}⁷)

(bs. w/ percussion)

C_{MI}⁷ (pn. comp freely)

A^bM_A⁹

A^bM_A⁹ F_{MI}⁹⁽¹¹⁾

8va

(pn.) D_{MI}^{7(b5)}

(bs.)

G¹³ tr

D^b13^(#11) C_{MI}⁹⁽¹¹⁾ A^bM_A^{9(#11)} D_{MI}^{7(b5)} G^{7(#5)} break-

(bs.)

A

C_{MI}⁹ B^bM_{MI}⁹ break

B^bM_{MI}⁹ A^bM_{MI}⁹ break

A^b9^(#11) G^b9^(#11) break--

G^b9^(#11) E^{9(#11)} break

E^{9(#11)} D^{9(#11)} break

(Guaracha) (3-2 clave)

(pn. montuno)

G⁷ A^b G⁷ G⁷ G^b7

(bs.)

B

(3-2 Clave)

F_{MI}⁷ (pn. comp)

B^b7^(b9) E^bM_A⁹

(sample bs.)

(etc.)

D_{MI}^{7(b5)} G^{7(#5)} C_{MI}¹¹ C_{MI}⁷ F_{MI}⁷ B^b13^(#11)

$E^b_{MA}7$ $A^b_{MA}7$ $D^b9(13)$

$D^b9(\#11)$ (whole tone) A^9 NC. G octaves

C $A^b_{MA}7$ $G_{MI}7$ $E_{MA}7$ $D_{MI}7(b5)$ $G7(\#5)$ $C_{MI}9$ A^b13

A^b13 $G7(\#9)$ $C_{MI}9$

D (Afro) tutti/perc.

(pn.) $C_{MI}11$ $E^b_{MA}9$ A^b6_9 $D_{MI}9$ G^9_{SUS}

(pn.)

(Guaracha) $C_{MA}9$ $B^b9(\#11)$ $C_{MA}9$ break ----

E $B^b(9)$ $C_{MI}(9)$ break $A^b(9)$ $B^b(9)$ (2-3 Clave) C_{MI} $G_{MI}7$ (sample bs.)

$C_{MI}7$ F^9 B^b6 B^b6 E^b9 A^b6

A^b6 D^9 G^6 $D_{MI}7$ G^6 $G_{MI}7$ $G^b_{MI}7$ D.S. al Coda

$C_{MA}9$ $G_{MI}7$ C^7 V.S. (turn page)

F (3-2 clave)
(coro)

(pn. sample montuno, plus 8va)

F_{MI}^7 Bb^7 C_{MA}^7 A_{MI}^7

(sample bs.)

(Vocal solo)

D_{MI}^7 G^7 C_{MA}^7 C^6 $G_{MI}^{7(b5)}$ C^7 (etc.)

(3x's)

(etc.)

G (horns)

F_{MI}^7 Bb^7 C_{MA}^7 $A^{7(b9)}$ D_{MI}^7 $G^{7(b9)}$

C_{MA}^9 $G_{MI}^{7(b5)}$ $C^{7(b9)}$ **H** (coro) F_{MI}^7 Bb^7 C_{MA}^7

(Vocal solo)

A_{MI}^7 D_{MI}^7 G^7 C_{MA}^7 C^6 $G_{MI}^{7(b5)}$ $C^{7(b9)}$ (3x's)

I (horns)

F_{MI}^7 Bb^7 G_{MI}^7 C^7 A_{MI}^7 D^7

(sample bs.)

G_{MA}^9 D^{b9} C^9 **J** F_{MI}^7 $Bb^{7(alt)}$ G_{MI}^7 $C^{7(alt)}$

(etc.)

A_{MI}^7 A^{b13} G^7 D^{b9} C^9 break ----- F_{MI}^7 Bb^7

G_{MI}^7 C^7 $A_{MI}^{7(b5)}$ D^7 A^{bMI}^7 D^{b9} C^9

(bs.)

K (coro) F_{MI}^7 (pn. montuno like **E**) B^b7 C_{MA}^7 A_{MI}^9

(sample bs.)

(Vocal solo)

D_{MI}^7 G^7 C_{MA}^7 $G_{MI}^7(b5)$ C^7 (3x's) (etc.)

L (horns) F_{MI}^7 B^b7 C_{MA}^7 $A^7(b9)$ D_{MI}^7

$G^7(b9)$ C_{MA}^9 $G_{MI}^7(b5)$ $C^7(b9)$ C_{MA}^9

M (Guaguancó) (2-3 Clave) C_{MI}^9 (pn. sust. chords)

(bs.) $A^b_{MA}^9$

N C_{MI}^7 $A^b_{MA}^9$ $F_{MI}^9(11)$

8va. (pn.) $D_{MI}^7(b5)$ G^{13} tr

(bs.) $D^b_{13}(\#11)$ $C_{MI}^9(11)$ $A^b_{MA}^9(\#11)$

$G_{MI}^7(b5)$ C^7 F_{MI}^7 NC. (C_{MA}^7) E

tutti (bs. w/ vocal) (no ritard.) break

Armando's Rumba

Flamenco style Rumba ♩ = 122

Chick Corea

(Intro) (pn. R.H. w/ violin)

NC.

(bs. w/ pn. L.H.)

pn. only

A 1st x: violin 8va basso (arco)
2nd x: violin at pitch (pizz.)

(pn./violin)

NC.

(bs./pn. 8va b.) (2nd x: bs. 8va/pn. at pitch)

3

B (2nd x: violin arco)

NC.

$A^{b\circ 7}$

$A^{\circ 7}$

E^b/B^b

(bs. at pitch 2nd x)

(sample bass line)

(violin tacet)

$B^{b7}_{sus} (^{b9})$

$E^{7(\#9)} E^{b6/9}$

E F G^b

$G^{7(\#5)}$

(bs.)
pn.

C (Solos)

C_{MI} D⁷ G⁷ C_{MI}

C_{MI} D⁷ G⁷ C_{MI}

D C⁷ F_{MI} D⁷_{F#} G_{MI} A^{b°7} A^{°7}

E^b_{B^b} B^{b7}_{SUS (b9)} E^{7(#9)}E^{b6/9} (E F G^b) G^{7(#5)}

(pn.)

E (as written each x)

(pn. R.H. w/ violin)

NC.

(bs./pn. 8va b.)

F (solo continues)

C⁷ F_{MI} D⁷_{F#} G_{MI} A^{b°7} A^{°7}

E^b_{B^b} B^{b7}_{SUS (b9)} E^{7(#9)}E^{b6/9} (E F G^b) G^{7(#5)}

(pn.)

Solo on CDCDEF.
After solo, D.S., play ABEB (Coda)

violin 8va

(bs.)
(pn.)

Med. Samba $\text{♩} = 124$

Atras De Nos

Richard Boukas

(Intro) NC.

(snare bass dr.)

A $F^{\flat 6}_9$ (bass tacet)

$G^{\flat 6}_9$ $A^{\flat 6}_9$ $F^{\flat 6}_9$

$F^{\flat 6}_9$ $D^{\flat 6}_9$ $C^{13}(\sharp 9, \flat 9, \flat 5)$

B $F^{\flat 6}_9$ (add bass) (gtr. fills till 2nd ending)

$F^{\flat 6}_9$ A B $D^{\flat 6}_9$ $C^{13}(\sharp 9, \flat 9, \flat 5)$

2. $G^{\flat 13}$ E A^{13} G $B^{\flat}_{MA}^{13}$ $E^{7(\sharp 9)}$ $E^{\flat 6}_9$ $B^{\flat 13}(\sharp 11)$ $D^{\flat}$ $E^{\flat}$ $D^{\flat}$ E A $G^{\flat}_{MA}^7$ $A^{\flat}$ break - - - G^{MI}_9

C G^{MI}_9 (on repeat - play through pn. breaks) $C^{13(\flat 9)}$ $F^{\flat 6}_9$ C^{MI}_9

mos a - trás de nós, A - go - ra dei - xar - ía -

C^{MI}_9 $F^{13}(\sharp 11)$ $B^{\flat 6}_9$ break - - - $E^{MI}_7(\flat 5)$ $A^{7(\sharp 5)}$ D^{MI}_{11}

do an - tes de nós. Nos - so a - mor é a -

D^{MI}_{11} C^{MI}_{11} F^{13} $G^{\flat}$

mor - na do, a pa - ga - do pron -

G^{MI}_{11} $B^{\flat}_{MA}^7$ F $E^{\flat 13}$ $G^{\flat}_{MA}^7$ $A^{\flat}$ $A^{\flat 13}$ $D^{\flat}_{MA}_9$

to, a - go - ra é o tem -

$D^{\flat}_{MA}_9$ $C^{13(\flat 9)}$ $G^{\flat 13(\flat 9)}$ $F^{\flat 6}_9$ $\text{♩}^1, 2$ break - - - $F^{13(\flat 9)}$ $B^{\flat}_{MA}_9$

po pa - ra an - dar. Sa - ben - do por - que

D $B^b_{MA^9}$ $A^{7(\#9)}$ D_{MA^9} F_{MA^7} C $B_{MI^{11(b5)}}$

não so - mos con - ten - te, aín - da não sol - ve -

$B_{MI^{11(b5)}}$ $E^{7(\#9)}$ $E_{MI^{7(b5)}}$ B^b $A^{7(b9)}$ $D_{MI^{11}}$

rá nos - sas di - fe - ren - ças, Quan - to tem - po pre -

$D_{MI^{11}}$ $A^{(add 9)}$ $C^{\#}$ $C_{MI^{11}}$ $F^{13(b9)}$ $A^b_{MA^7}$ B^b $B^b_{13(\#11)}$

ci - sa - mos an - tes de des - pe - dir - se?

$B^b_{13(\#11)}$ A_{MA^7} B B^{13} E_{MA^9} G_{MI^9} $C^{13(\#9)}$ C^{13}

Não pos - so fa - lar co - mo tar - ta - ru - ga es - con -

E $F^{6/9}$ $B^b_{13(\#11)}$ $D^b_{6/9}$ $C^{7(\#9)}$ $F^{6/9}$

di - do. Cor - ta o teu si - len - cio!

1. B^b_{13} $A^{7(alt.)}$ A^b_{13} G_{MI^9} 2. $F^{6/9}$ $E^b_{6/9}$ C_{MA^7} $D^b_{6/9}$ B^b_{13} A_{MA^9} (1st x) A_{MA^7} B^{13} G_{MI^9}

A - go - ra dei - xar - ía - Men - te cla - ra vai. (gtr. solo starts)

Φ^1 (Perc. solo) NC. D.S.S. al Coda Two (Φ^2) 1st x: D.S. gtr. solos on CDE'C vocal returns for DE² 2nd x: D.S. al Coda One (Φ^1)

Φ^2 break 3 3 $F^{13(b9)}$ $B^b_{MA^9}$ $A^{7(\#9)}$ D_{MA^9}

(pn. w/ gtr.) Po - de - re - mos por is - to a - trás de nós.

D_{MA^9} NC. break (add snare) $D^{6/9(\#11)}$

(scat. w/ pn., gtr., bs.) Ba - da - ba ba - da - ba Ba - da ba ba - da bow!

Lyric at letters D & E on repeat:

Aprendo o que deixamos,
Enche o coração com muito sofrimento.
Dizendo-me que nunca mais a caçoad e feito.
Eu prefiro a caminhar adiante e isolado
Novos ventos vai, mente clara vai!

Lyric at letters D & E after Guitar solo:

Poderemos por isto atrás de nós
Conhecíamos todo tempo que não sentia bem.
Devemos descobrir a verdade, a falsidade ficado
A teu sorriso congelado, deve desmaiar.
Novos ventos vai, mente clara vai!

Melodic rhythm is freely interpreted. 6/9 chords may also contain the major 7th.

Bacchanal

Jazz Samba

Kenny Barron

$\text{♩} = 134$

(Intro)

NC. ($B^{\flat 9}_{\text{sus}}$ on D.C.)

(4x's)

Intro musical notation in bass clef, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff: $B^{\flat 9}_{\text{sus}}$ on D.C. (first measure), and (etc.) (last measure).

A

Section A musical notation, first staff. Chords: $B^{\flat 9}_{\text{sus}}$, ($B^{\flat 9}$), ($B^{\flat 9}_{\text{sus}}$), ($B^{\flat 9}$). (pn. sample voicings, mostly 8va)

Section A musical notation, second staff. Chords: $B^{\flat 9}_{\text{sus}}$, ($B^{\flat 9}$), ($B^{\flat 9}_{\text{sus}}$), ($B^{\flat 9}$).

Section A musical notation, third staff. Chords: $F^{\flat 9}_{\text{sus}}$, $F^{\flat 9}$, $F^{\flat 9}_{\text{sus}}$, $F^{\flat 9}$, ($E^{\flat 9}_{\text{sus}}$) $E^{\flat 9}$, ($E^{\flat 9}$) $E^{\flat 9}_{\text{sus}}$, $E^{\flat 9}_{\text{sus}}$, $E^{\flat 9}$.

Section A musical notation, fourth staff. Chords: $F^{\flat 9}_{\text{sus}}$, $F^{\flat 9}$, $F^{\flat 9}_{\text{sus}}$, $F^{\flat 9}$, $E^{\flat}$, $D^{\flat}$, $B^{\flat 6/9(\sharp 11)}$.

B

Section B musical notation, first staff. Chords: $B^{\flat 13(\flat 9)}$, $E^{\flat 9}$, $E^{\flat \text{MI} 11}$.

Section B musical notation, second staff. Chords: $E^{\flat \text{MI} 11}$, A^{13} , $D^{\flat \text{MI}}$, $D^{\flat \text{MI}(\text{MA} 7)}$, $D^{\flat \text{MI} 7}$.

Section B musical notation, third staff. Chords: $G^{13(\sharp 11)}$, $G^{\flat \text{MA} 9}$, $F^{\sharp \text{MA} 9}$, $E^{\flat 6/9}$, $D^{\text{MA} 9}$.

C

Section C musical notation, first staff. Chords: $B^{\flat 9}_{\text{sus}}$, ($B^{\flat 9}$), ($B^{\flat 9}_{\text{sus}}$), ($B^{\flat 9}$).

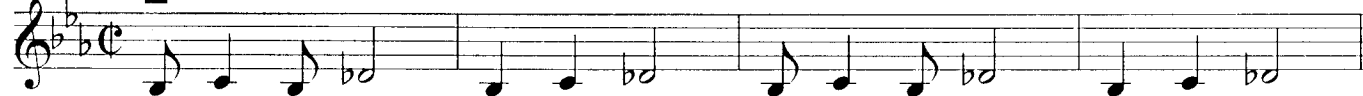
Section C musical notation, second staff. Chords: $B^{\flat 9}_{\text{sus}}$, ($B^{\flat 9}$), ($B^{\flat 9}_{\text{sus}}$), ($B^{\flat 9}$).

F⁹_{SUS} F⁹ F⁹_{SUS} F⁹ (E^{b9}_{SUS}) (E^{b9})_{SUS} E^{b9}_{SUS} E^{b9}
 F⁹_{SUS} F⁹ F⁹_{SUS} F⁹ E^b D^b B⁶₉(#11) [.]
 (fine)

Solo on form (AABC).
 After solos, D.C. al fine

Chords in parentheses are used for solos.

(Intro) E^b7



(counter-melody)

A S⁷ E^b7

Ai! Oh! O_a - mô, ai, ai! A -
Ba - í - a - yah! When

(counter-melody) (continue 4 more bars)

E^b7

mô bo - ba - gem que a gen - te não ex - pli - ca, ai, ai!
twi - light is deep in the sky, Ba - í - a - yah!

E^b7 A^bMA⁷

Pro - va um bo - ca - di - nho, oi! Fi - ca en - ve - ne -
Some - one that I long to see Keeps haunt - ing my

D^b9(b5) G^M7 C⁷(b9)

na - do, oi! E pro res - to da vi - da é um - tal de so -
rev - er - ie, and so the lon - li - ness deep in my

F^M7 B^b7(#9) E^b E^o7 F^M7 B^b7 (omit 1st x if repeated)

frer, o la - rá, o le - ré. Na (optional)
heart calls to you, calls to you. I repeat

B E^b6 E^o7 F^M6 B^b7

3 bai - xa do sa - pa - teiro en - con - treí um dia O mu -
live in the mem - 'ry of man - y dreams a - go, When the

G^M7 G^b7 F^M7 C⁷(#5)

la - to mais fra - jo - la da Ba - ía. Pe - diu me um
stars were bright and you were mine a lone. My love for

F^M7 B^b7 E^bMA⁷ E^b6

3 bei - jo, não dei! Um a - bra - ço, sor - ri!
you can - not die, tho' the o - ceans run dry Pe - diu me a
or heav - ens

mão, não quiz dar! Fu - gi! Ba -
 fall from the sky. Now you're gone! Ba -
 í - a, ter - ra da fe - li - ci - dade,
 í - a, can't you hear my lone - ly call?
 Mo - re - na, eu an - do lou - ca de sau -
 Mo - re - na, Make my life com - plete a -
 dade! gain! Meu Si - nho do Bom -
 How I pray for the
 fim, ar - ran - je um mo - re - no i - gual - si - nho prá
 day when I'll see your smile and my heart will beat a -
 mim. gain.
 (counter-melody)

Sometimes this tune is played as only letter A (head and solos).

Counter-melody (Intro) is sometimes played:

(etc.)

Alternate changes, bars 13-16, letter **A**:

Additional lyric for letter A:

Oi! Baía ai, ai!
 Baía que não me sai do pensamento, ai!
 Faço o meu lamento, oi!
 Na desesperança, oi!
 De encontrá pr'esse mundo o amô que eu perdi
 na Baía, vô conta.

Solo on form (ABC)
 After solos, D.S.
 Vamp & fade on letter A.

Bailando Así

Jesús "Chucho" Valdés
(as played by Irakere)

Guaracha ♩ = 172
(2-3 Clave)

(Time)

(Intro) break

(horns)

A_{MI}^9 D^7 $A^b_{MI}^9 G_{MI}^9$ C^7 $G^b_{MI}^9 F_{MI}^9$

F_{MI}^9 B^b7 A/B C/D B^b/C C/D C/B^b $E^{13(b9)}$

(tutti) Me

A A_{MI}^7 (pn. ad lib. or montuno)

sien - to muy sa - tis - fe - cho del tra - ba - jo rea - li - za - do. Co

D_{MI}^{11}

se - cha que se ha sem - bra - do, por nues - tro pue - blo a - cep - ta - do. Mi - ra ba.

$B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^9 $B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^9

lan - do siem - pre bai - lan - do, no me can - so de bai - lar. Can -

D_{MI}^7 G^7 B/C A_{MI}^7 D_{MI}^7 G^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$

tan - do siem - pre can - tan - do, no me can - so de can - tar. Bai -

B D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7 $B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^9 $A^{7(b9)}$

lan - do a - quí, bai - lan - do a - llá to do el mun - do bai - lan - do. Can -

D_{MI}^7 G^7 C_{MA}^7 F_{MA}^7 $B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^9 1.

tan - do a - quí can - tan - do a - llá to - do el mun - do can - tan - do. (horns) (top note)

G^{13} SUS (pn. fills) (C_{MI}^7)

C_{MI}^9 $F^{13(\#11)}$ A/B B^b13 break

(tutti) Pe - ro - me

2.

do. (horns)

A_{MI}^7 A^{13}_{SUS} A^{b13}_{SUS} B^{b13}_{SUS} A^{13}_{SUS} NC.

(tutti) (tutti)

(solo vocal)

To - do el mun - do can - tan - do a - sí. (gtr./pn.) (Vocal solo)

$E^7(\#9)(\#5)$ $E^7(\#9)(\#5)$ A_{MI}^7

break (bs.) (etc.)

D^7 E^{b7} E^7 A_{MI}^7 (coro)

(sample montuno) (etc.) To - do el mun - do bai -

(3-2 Clave)

D^7 E^{b7} E^7 A_{MI}^7 (Vocal solo) D^7 E^{b7} E^7

lan - do a - sí, bai - lan - do a - sí.

1. A_{MI}^7 2. A_{MI}^7

To - do el mun - do bai - (horns)

D^7 E^{b7} E^7 A_{MI}^7 D^7 E^{b7}

(3rd x 8va)

E^7 A_{MI}^7 (Vocal solo) D^7 E^{b7} E^7

A_{MI}^7 D^7 E^{b7} E^7 A_{MI}^7 1., 2. (8va 2nd x)

(horns)

V.S.
(turn page)

(2-3 Clave)

E (loco) (horns)

3. A_{MI}^7 D^7 E^b7 E^7 A_{MI}^7 ($A^b_{MI}^7$ G_{MI}^7)

(Piano solo)

G_{MI}^7 C^7 F_{MA}^7 F^6 $B_{MI}^7(b5)$ E^7 A_{MI}^7

F (horns, top note) (pn./bs.)

C^{13}_{SUS} B^{13}_{SUS} $B^b^{13}_{SUS}$ A^{13}_{SUS} $A^b^{13}_{SUS}$ G^{13}_{SUS} $G^b^{13}_{SUS}$

$G^b^{13}_{SUS}$ F^{13}_{SUS} E^{13}_{SUS} **NC.** E^{13} (solo vocal) To -

(tutti) break - -

do el mun - do can - tan - do a - sí. (Vocal solo) (gtr./pn.) (pn. montuno) $E^{7(\#9)}$ A_{MI}^7

break (bs.) (etc.)

G (Vocal solo) A_{MI}^7 D^7 E^b7 E^7 A_{MI}^7 (coro) To - do el mun - do bai -

lan - do a - sí, 1., 2. A_{MI}^7 bai - lan - do a - sí. 3. A_{MI}^7 lan - do a - sí.

(light percussion)

H A_{MI}^7 E D E $E^7(alt.)$ 1-4. A_{MI}^7 5. A_{MI}^7

mf (horns/gtr.)

f NC (bs./gtr./pn. octaves) $E^7(\#9)$ A_{MI}^7 (bs. 8va) (tutti) (bs.)

I A_{MI}^7 (pn. comp) D^9 $E^7(\#9)$ A_{MI}^7 (coro) Ven a bai -

f (horns)

1., 2. A_{MI}^7 3. A_{MI}^7 (Trp. solo starts)

D^9 $E^7(\#9)$ lar con el I - ra - ke - re. (horns)

J (Trp. solo) A_{MI}^7 D^9 $E^7(\#9)$ A_{MI}^7 con el I - ra - ke - re. (Vamp & solo till cue)

(On cue) A_{MI}^7 D^9 $E^7(\#9)$ 1-3. A_{MI}^7 4. A_{MI}^7 (horns) con el I - ra - ke - re. (horns)

D.S. al Coda

$E^7(\#9)$ (gtr./pn.) (tutti)

Guaracha ♩ = 172
(2-3 Clave)

Bailando Así (bass)

(Intro)

Chord progression for the Intro:

A_{MI}⁹ D⁷ G_{MI}⁹ C⁷ F_{MI}⁹ B^{b7} A B C_D B^b C C_D B^b E^{13(b9)}

Section A:

Chord progression for Section A:

A_{MI}⁷ D_{MI}¹¹ D_{MI}¹¹ B_{MI}^{7(b5)} E^{7(#9)} A_{MI}⁹ B_{MI}^{7(b5)} E^{7(#9)} A_{MI}⁹ D_{MI}⁷ G⁷ B_C A_{MI}⁷ D_{MI}⁷ G⁷ E_{MI}^{7(b5)} A^{7(b9)} D_{MI}⁷ G⁷ C_{MA}⁷ F_{MA}⁷ B_{MI}^{7(b5)} E^{7(#9)} A_{MI}⁹ A^{7(b5)} D_{MI}⁷ G⁷ C_{MA}⁷ F_{MA}⁷ B_{MI}^{7(b5)} E^{7(#9)} A_{MI}⁹ G¹³_{SUS} C_{MI}⁹ F^{13(#11)} A B B^{b13}

Section 2:

Chord progression for Section 2:

A_{MI}⁷ A¹³_{SUS} A^{b13}_{SUS} B^{b13}_{SUS} A¹³_{SUS} NC. E^{7(#9)}

Section 3:

Chord progression for Section 3:

E^{7(#9)} A_{MI}⁷ D⁷ E^{b7} E⁷ A_{MI}⁷

Section C (3-2 Clave) (coro/solo vocal):

Chord progression for Section C:

A_{MI}⁷ D⁷ E^{b7} E⁷ A_{MI}⁷ (4x's)

Section D (horns/coro):

Chord progression for Section D:

D⁷ E^{b7} E⁷ A_{MI}⁷ 1-11.

(2-3 Clave)

E 12. (horns) A_{MI}^7 D^7 E^b7 E^7 A_{MI}^7 $A^b_{MI}^7$ G_{MI}^7
 (1st x) (sample)

(Piano solo) G_{MI}^7 C^7 F_{MA}^7 F^6 $B_{MI}^7(b5)$ E^7 1. A_{MI}^7 2. A_{MI}^7

F C^{13}_{SUS} B^{13}_{SUS} $B^b^{13}_{SUS}$ A^{13}_{SUS} $A^b^{13}_{SUS}$ G^{13}_{SUS} $G^b^{13}_{SUS}$ F^{13}_{SUS}
 (tutti)

E^{13}_{SUS} NC. E^{13} Φ

$E^{7(\#9)}$ A_{MI}^7 **G** A_{MI}^7 (Vocal solo) D^7 E^b7 E^7

A_{MI}^7 (coro) D^7 E^b7 E^7 1., 2. A_{MI}^7 3. A_{MI}^7

H A_{MI}^7 E D E $E^{7(alt.)}$ 1.-4. A_{MI}^7 5. A_{MI}^7
 (1st x) mf

NC. $E^{7(\#9)}$ A_{MI}^7
f (letter J, Trp. solo begins 7th x)

I A_{MI}^7 D^9 $E^{7(\#9)}$ A_{MI}^7 (Vamp till cue)

(On cue) A_{MI}^7 D^9 $E^{7(\#9)}$ 1.-3. A_{MI}^7 4. A_{MI}^7
 D.S. al Coda

Φ $E^{7(\#9)}$
 Some repeated sections of this part (letters C, D, I and J) are written differently on the main part (more measures repeated fewer times).

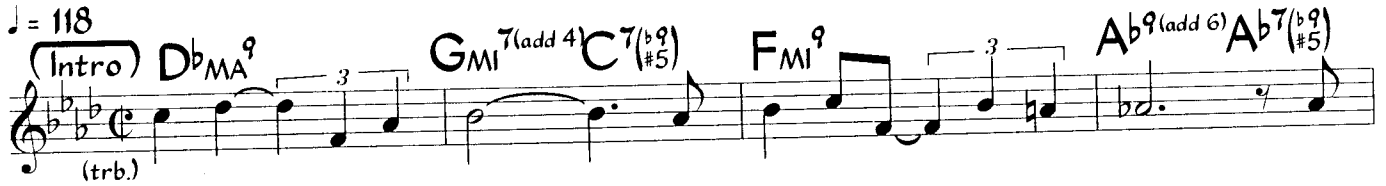
Basta De Clamores Inocência

Cartola

(as sung by Elis Regina)

Medium Bossa Nova

♩ = 118



$A^b_{MI} 7^{(add\ 4)}$ $G 7^{(b5)}$ $G_{MI} 7^{(b5)}$ C^9 B^9

Ca - pri - cho - sa - men - te fui - es - que - cen - do que te a - mei.

D $B^b_{MI} 9$ $G_{MI} 7^{(b5)}$ $C 7^{(b9)}$ $F_{MI} 9$ $E_{MI} 9$

Ho - je me en - con - tras tão a - le - gre e di - fe - ren - te.

$E^b_{MI} 9$ $A^b 9^{(add\ 6)}$ $A^b 9^{(\#5)}$ $D^b_{MA} 9$ $C_{MI} 9$ $B_{MI} 9$

Jes - sus não cas - ti - ga o fi - lho que es - tá i - no - cen - te.

E $B^b_{MI} 9$ $G_{MI} 9$ $C 7^{(b9)}$ $F_{MI} 9$ $A^b 13$

Bas - ta não a - jo - e - lhes, vá em - bo - ra, se es - tás

$G 13$ $C 9^{(\#5)}$ $C 7^{(b9)}$ $D^b_{MA} 9^{(\#11)}$ $C_{MI} 9$ $B 9^{(\#11)}$

ar - re - pen - di - da, vê se cho - ra.

$B^b_{MI} 9$ $G_{MI} 9$ $C 7^{(b9)}$ $F_{MI} 9$ $A^b 13$

Bas - ta não a - jo - e - lhes, vá em - bo - ra, se es - tás

$G 13$ $C 9^{(\#5)}$ $C 7^{(b9)}$ $F_{MI} 9$ $(D^b_{MA} 9)$ (to repeat form)

ar - re - pen - di - da, vê se cho - ra.

Solo on form
(ABABCDE)

(Ending) $D^b_{MA} 9$ $G_{MI} 7^{(b5)}$ $C 7^{(b9)}$ $F_{MI} 9$ $A^b 9^{(add\ 6)}$ $A^b 9^{(\#5)}$

(trb., ad lib after 1st x)

$D^b_{MA} 9$ $C 7^{(b9)}$ $F_{MI} 9$ $D 7^{(\#9)}$ (ad lib.)

(Vamp & fade)

Sample bass at letter **A**:

$F_{MI} 9$ $F_{MI} 9$ E^b $D^b_{MA} 9$ $F_{MI} 9$

etc.

Bemba Colorá

Guaguancó/Guajira-Son $\text{♩} = 134$
(3-2 Clave)

José Claro Fumero
(as sung by Celia Cruz)

(Intro)

f (horns, top note)
 F_{Mi}^6 (pn. montuno/comp)
(bs.)

F_{Mi}^6 $E_b^9_{sus}$

B_b^{13} $A_b^{13} B_b$ B_b^{13} $A_b^{13} B_b$

F_{Mi}^6 $E_b^9_{sus}$ F_{Mi}^6 *break* (tutti)

A

(horns, top note) *f* (horns)
mi tú no e - res na'. Tú tie - nes la'
 $F_{Mi}^9(11)$ $F^7(\#5)$ B_bMi^6 A_b^{13}

1. (horns, top note)

2. (horns, octaves)

bem - ba co - lo - rá. Pa' rá. Bai - la tú break - - -

(bs.)

tutti - - - -

[illegible]

chi - ta — y tú dan - zón, ¡ay! (horns) Pa'

D^MI^{7(b5)} D^b9(#11) C⁷ NC. break

tutti

mi (horns, top note)

tú no eres nada. (horns)

Tú

F_{Mi}⁹⁽¹¹⁾

F^{7(#5)}

B^bMi⁶

tie - nes la bem - ba co - lo - rá, (horns, octaves) Pa'

A^{b13} **G^{b13}** **F_M⁶ NC.** break-----

tutti----- **V.S.**
(turn page)

D

(Coro)

mi tú no e - res ná. Tú

(sample pn., + 8va b.)

F_{MI} F^7 B^b_{MI}

(sample bs.)

tie - nes la bem - ba co - lo rá.

+ 8va

(horns, octaves, tacet 1st x)

A^b_{13} G^b_{13} F_{MI}

(Vocal solo) Till cue

(etc.)

(Vocal solo)

F_{MI} F^7 B^b_{MI} A^b_{13} G^b_{13}

On cue

F_{MI} E^b F_{MI}

(Coro)

Pa'

tutti

E

+ 8va

(horns, octaves, tacet 1st x)

NC. (perc. play thru)

(bs. w/ pn. octaves)

loco

+ 8va

E^b_9 F_{MI} NC.

1., 2.

+ 8va

(horns enter 1st x)

E^b_9 F_{MI} NC. E^b_9 F_{MI}

3.

F

8va -----

(horns, top note) $B^b_{MI}{}^9$ (pn. montuno) $E^b{}^9$ $A^b_{MA}{}^7$ $D^b{}^9$ $B^b_{MI}{}^6$ $A^b{}^6$

(sample bs.)

1. 2. + 8va ----- (Half x) (Lead vocal) (♩ = prev. ♩)

$A^b{}^6$ $F_{MI}{}^6/9$ (w/ pn. octaves) $F_{MI}{}^6/9$

Bem - ba co - lo -

C octaves break -----

(Guajira-Son) (2-3 Clave)

G (Vocal solo) (Coro, tacet 1st x)

rá, Bem - ba co - lo -

H (On cue) (No solo, gradually add) (Vocal solo again)

rá. Co - lo -

mp gradually build

(horns) F_{MI} B^b_{MI} C^7 B^b_{MI} (tres) F_{MI} B^b_{MI} C^7 B^b_{MI} (etc.)

(bs.) (Vamp till cue) (Vamp till cue)

I (On cue) (Vocal solo) (trps., add on cue)

rá. *f* (trbs.) crescendo Co - lo - Co - lo - rá. *ff*

Till cue On cue

F_{MI} B^b_{MI} C^7 B^b_{MI} C^7 B^b_{MI} F_{MI} *ff* $F_{MI}{}^6/9$

tutti -----

Sample pn. montuno, letter G to end.

F_{MI} B^b_{MI} C^7 B^b_{MI} (etc.)

(+ 8va b.)

This is a simplified version of the recorded arrangement.
Tres is a guitar with three double strings (letter H).

Med. Slow Bolero

Bésame

Flavio Venturini & Murilo Antunes

(as sung by Leila Pinheiro)

(arranged by Eduardo Souto Neto)

$\text{♩} = 110$

(Intro) CMA^7 (Gtr. solo) CMA^7 D GMA^9 D CMA^7 8va 3

gtr., 8va, sample ad lib. (strings/bandoneón)

AMI^7 D^7 GMA^7 CMA^7 $\text{A}^{\#07}$ B^7_{SUS} B^7 3

A or -

A ques - tra EMI^{II} CMA^9 E já nós cha - mou, EMI^{II} CMA^9 E a - bri meu

(sample bs.)

co - ra - ção tre - meu o chão, eu vi que e - ra fe - liz. A luz de um ca - ba -

AMI^7 D^7 GMA^7 CMA^7 FMA^7 B^7 EMI

B CMA^7 E D^9_{SUS} D^9 GMA^9 CMA^9

ré, la no - che nues - tra, o mun - do a ro - dar, vem

AMI^7 $\text{A}^{\#07}$ B^7_{SUS} B^7

o fo - go da pai - xão nos quei - mar. La lu - na tro - pi -

C AMI^7 D^9_{SUS} D^9 GMA^9

cal, o som de um ban - do - ne - ón.

CMA^9 FMA^9 $\text{A}^{\#07}$ $\text{B}^7(\#5)$ C

Não me can - so de pe - dir, bé - sa -

D (more rhythmic)

me, bé - sa - me mu - cho más. Bé - sa -

(bs.)

me, bé - sa - me mu - cho más. (solo pick-ups)

Head 2x's
Opt. solo on form (ABCD)

E (Gtr. solo) CMA9 E CMI6/9 Eb GMA7 D CMA9 (end solo) BMI7 3

(el. pn., bs. tacet)

(add bs.) A - bri meu

F AMI7 D7 GMA7 CMA7 FMA7 B7 3 EMI

co - ra - ção, — tre - meu o chão, — eu vi que e - ra fe - liz. A lu - na tro - pi -

D.S. al Coda

G (w/ gtr. solo)

me, bé - sa - me mu - cho más. Bé - sa -

(bs.)

(Vamp & fade)

Synth. at **D** & Coda:

(8va) EMI11 AMI9 EMI11 1. Coda AMI9 EMI11 2. EMI11

Bésame Mucho

Bolero (Slow) (♩ = 120 or other)

Consuelo Velazquez

A D_{MI}^6 G_{MI}^6

Bé - sa - me, bé - sa - me mu - cho,
Bé - sa - me, bé - sa - me mu - cho.

G_{MI}^6 G_{MI}^6 $D7(b9)$ $E_{MI}^7(b5)$ $A^7(b9)$

co - mo si fue - ra es - ta no - che la úl - ti - ma
Each time I cling to your kiss I hear mu - sic di -

D_{MI}^6 $(A^7(b9))$ $A_{MI}^7(b5)$ $D7(b9)$

vez. Bé - sa - me
vine. Bé - sa - me

G_{MI}^6 D_{MI}^6 $(B_{MI}^7(b5))$

mu - cho, que ten - go mie - do per -
mu - cho. Hold me, my dar - ling, and

$E^7(b9)$ $A^7(b9)$ D_{MI}^6

der - te, per - der - te o - tra vez.
say that you'll al - ways be mine.

B G_{MI}^6 D_{MI}^6

Quie - ro te - ner - te muy cer - ca mi - rar - me en tus
This joy is some - thing new, my arms en - fold - ing you.

$E_{MI}^7(b5)$ $A^7(b9)$ D_{MI}^6 $(D^7(b9))$ G_{MI}^6

o - jos, ver - te jun - to a mí, pien - sa que tal vez ma -
Nev - er knew this thrill be - fore. Who ev - er thought I'd be

D_{MI}^6 E^7 $B^b7(b9)$ $A^7(b9)$

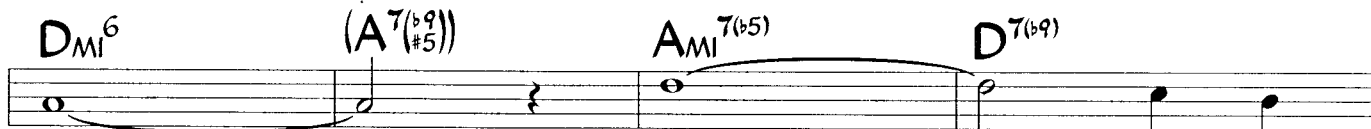
ña - na yo ya es - ta - ré le - jos muy le - jos de ti.
hold - ing you close to me, whis - p'ring, "It's you I a - dore."

C D_{MI}^6 G_{MI}^6

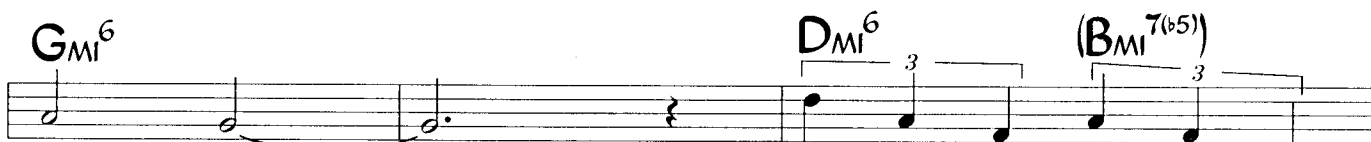
Bé - sa - me, bé - sa - me mu - cho,
Dear - est one, if you should leave me,



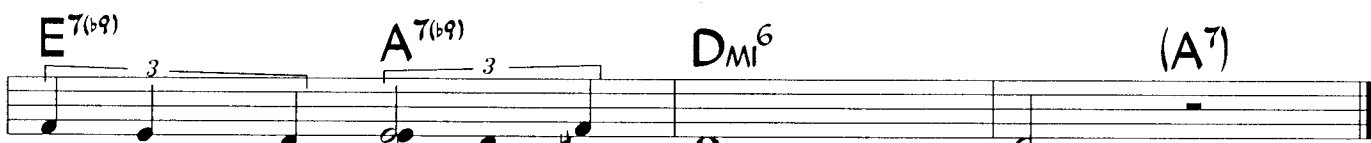
co - mo si fue - ra es - ta no - che la úl - ti - ma
each lit - tle dream would take wing and my life would be



vez. Bé - sa - me
through. Bé - sa - me



mu - cho, que ten - go mie - do per -
mu - cho. Love me for - ev - er and



der - te, per - der - te des - pués.
make all my dreams come true.

Alternate changes (Joao Gilberto)



Bilongo

Guillermo Rodríguez Fiffé
(as played by Tito Rodríguez)

Intro

(trps., unis.)

(saxes, trbs.)

$Fm6/9$ $C7(\#9)$ $Fm6/9$

(sample bs.) (pn. montuno)

(top note)

$Fm6/9$ $Bbm6$ $C7(\#9)$ $Fm6/9$

A (2-3 Clave)

Es - toy tan e - na - mo - rao' de la ne - gra To - ma - sa, que

$Fm6/9$ $Fm6/9$ $Gb9$ $Fm6/9$ $C7$ $Db7$ $C7$

(etc.) (horns)

cu - an - do se va de ca - sa que tris - te me pon - go. Es -

$Bbm6$ $C7(b9)$ $Gm7(b5)$ $C7(b9)$ $Fm6$ (Eb bass Db bass C bass) $Fm6/9$

1. 2.

E - sa ne - gra lin -

$Fm6/9$ $Eb9$ $Ab7$ $Db9$ $Gb9$ $C7$ $Db9$ $C9$

(horns) (saxes) (tutti) break

B (3-2 Clave)

da ca - ma - rá, que me e - chó bi - lon - go. E - sa ne - gra lin-

(saxes) (brass) (saxes) (brass)

C (2-3 Clave)

da ca - ma - rá, que me e - chó bi - lon - go. Lo más que me gus - ta es

(saxes) (brass) (tutti) (bs.)

la co - mi - da que me co - ci - na. Lo más que me gus - ta es

(bs.) pn. w/ bs. rhythm (horns)

el ca - fé que e - lla me cue - la. Lo (top note)

(horns) (horns)

E - sa ne - gra lin-

(w/ bari 8va b.) (tutti) break

V.S.
(Turn page)

D

(3-2 Clave)

da ca - ma - rá, que me e - chó bi - lon - go. E - sa ne - gra lin -

C⁷ F^M₆

(saxes) (brass) (saxes) (brass)

da ca - ma - rá, que me e - chó bi - lon - go. Qui - qui - ri -

C⁷ F^M₆

(saxes) (brass)

E

(2-3 Clave)

(Vocal solo)

bú, qui - qui - ri - bú qui - ri - bú man - din - ga.

(top note 1st x) (1st x w/brass) (2nd x saxes only)

F^M₆ D^b₉ C^{7(b9)} F^M₆

(bs.) (etc.)

(3x's)

Qui - qui - ri -

F^M₆ D^b₉ C^{7(b9)} F^M₆ (1st x plus 8va)

(saxes, octaves, each x)

bú, qui - qui - ri - bú qui - ri - bú man - din - ga.

F^M₆ D^b₉ C^{7(b9)} F^M₆

(saxes, top note) (trbs., w/8va b.)

F (trps., 2nd x)

(saxes, w/8va b.)

(saxes etc. for 8 bars)

(trbs., w/8va b.)

F_{MI}^6 $C^{7(b9)}$ F_{MI}^6 (saxes, etc. for 8 bars)

(bs.)(pn. montuno) (etc.)

G (trps.)

(saxes etc.)

F_{MI}^6 $C^{7(b9)}$ F_{MI}^6 F_{MI}^6 $C^{7(b9)}$

(trbs.)

Qui - qui - ri -

$C^{7(b9)}$ F_{MI}^6 F_{MI}^6 E^b7 D^b7 C^7

C octaves

tutti

D.S. al Coda (with repeats)

H 8va

ga. (trps.)

F_{MI}^6 NC. D^b9 C^7 G^b9 F_{MI}^6 F_{MI}^6 G^b7

(bs.) (perc. play through) (bs.)

ff (horns, top note)

(8va)

F_{MI}^6 D^b9 $C^{7(b9)}$ D^b9 $C^{7(b9)}$ G^b9 F_{MI}^6 "Quiribú Mandinga" $C^{7(b9)}(\#5)$ G^b7 $F_{MI}^9(MA7)$

(top note) (perc. fill)

tutti

Bomba

Bomba De Corazón

Eddie Palmieri

♩ = 112 (Intro)

First system of musical notation. Treble and bass staves. Chords: (pn.), (pn./bs. 8va), $A\flat^{13}$, $G^{7(\#5)}$, $(F^{M7} E\flat^{7(b5)} \text{omit } 3)$ (+ trbs.), NC.

Second system of musical notation. Treble and bass staves. Chords: (trbs.), $A\flat^{13}$, G^7 , F^{M7} , $E\flat^{7(b5)} \text{omit } 3$.

Third system of musical notation. Treble and bass staves. Chords: (trps.), (trbs.), $A\flat^{13}$, G^7 , C^{M1} . Marking: (3x's).

Fourth system of musical notation. Treble and bass staves. Chords: $A\flat^{13}$, G^7 , $G^{7(b13)}$, C^{M1^6} . Marking: tutti - (bs. loco).

Fifth system of musical notation. Treble and bass staves. Chords: C^{M1} , $C^{M1(\#5)}$, C^{M1^6} , C^7 , C^7 , E , F^{M1^6} . Lyrics: sie - ra yo de - di - car - le es - sta bom - ba que ten - go a - quí, a. Marking: (bs.) (pn. montuno), w/ horns.

mi tie - rri - ta que - ri - da, be - lla y her - mo - sa don - de na - cí. Es la

G^7 C_{MI} C_{MI}^6

is - la del en - can - to don - de por pri - me - ra vez sen - tí or -

C_{MI}^6 $C_{MI}^{(\#5)}$ C_{MI} C^7 E F_{MI}^6 F_{MI}^6

(w/ horns)

gu - llo y a - le - grí - a, por e - so vi - vi - rá siem - pre en mí. De

G^7 C_{MI}^6 F_{MI}^7

B

Pon - ce has - ta Ma - ya - güez, A - re ci - bo que lin - so es y en
tie - rra es de lo me - jor, y tie - ne mu - cho Bi - jol. San

F_{MI}^7 B^b7 $E^b_{MA}7$ E^b6 F_{MI}^7 B^b7 $E^b_{MA}7$ E^b6 G^7

(bs.) (pn. montuno)

mi is - li - ta en - can - ta - do - ra que gua - pas son las mu - je - res. Su

Juan, Ba - ya - món, Rio Pie - dra de Puer - to Ri -

G^7 C_{MI}^6 A^b13 G^7 C_{MI} F_{MI}^7

co es un pri - mor. Qui -

A^b13 G^7 C_{MI}^6

(tutti) D.S. al Coda

mí. Y por e -

C_{MI}^6 G octaves

(tutti) V.S. (turn page)

(solo pick-ups)

so les can - to yo: es - ta bom - ba de co - ra - zón.

NC. G⁷ C_{MI} C_{MI}^(#5)

tutti ----- (bs.)

C (Solos, Instr., then Vocal)

Es - ta bom - ba de co - ra - zón.

C_{MI}⁶ F_{MI} G⁷ C_{MI} C_{MI}^(#5) (etc.)

(pn. sample montuno, in octaves)

(sample bs. tumbao)

(Vamp till cue)

D (On cue) (Solos) Till cue On cue

C_{MI}⁶ F_{MI} G⁷ C_{MI} C_{MI}^(#5) (trbs.)

(bs.) (pn. montuno etc.)

(pn./bs. 8va)

E

(trbs.) NC. A^b13 G⁷ NC. F_{MI}⁷ E^b7^(b5 omit 3) NC.

(pn./bs. 8va)

(3x's)

(trps.)

C_{MI}⁶ (1st x) (F_{MI}) G⁷ C_{MI}⁶

(bs., loco) (pn. montuno)

(trps.) *(solo pick-ups)*

Es - ta bom - ba de co - ra - zón.

(trbs.) C_{MI}^6 F_{MI} G^7

(bs.) (tutti) break (tutti)

F (Instr. solo)

Es - ta bom - ba de co - ra - zón.

F_{MI} G^7 C_{MI} $C_{MI}^{(\#5)}$

(bs.) (pn. montuno like $\square$)

(Solos, Instr., then Vocal)

Till cue On cue

Es - ta bom - ba de co - ra - zón.

C_{MI}^6 F_{MI} G^7 C_{MI} $C_{MI}^{(\#5)}$ (horns) C_{MI}^6 $F^{\circ 7}$

G (3x's)

$F^{\circ 7}$ $G^{7(b9)}$ $G^{9(\#5)}$ C_{MI} $F^{\circ 7}$

(horns) $F^{\circ 7}$ $G^{7(b9)}$ $G^{7(\#5)}$ C_{MI}^6

tutti

Med. Samba ♩ = 104

Brasileiro

Ray Obiedo

A C^9_{SUS} (perc. tacet 1st x) $E_{MA}^9 F_{MA}^9$ (1st x, start time) B^b_{9SUS}

(flute)

(on repeat) 1. B^b_{9SUS} E^b_{9SUS} F^9_{SUS} 2. D^b_{9SUS} E^9_{SUS}

B F^9_{SUS} E^b_{9SUS} E^b_{9SUS} D^b

(flute w/ gtr. 8va b.)

D^9_{SUS} C $G^{(add 9)}_B$ $B^b_{MA}^7$ $A^b_{MA}^7$ E^b_{9SUS} D^b_{9SUS} (suspended feel)

$D^b_{13(\#11)}$ D^b_{9SUS} $D^b_{13(\#11)}$ dr. fill

(Funky) **C** E^9_{SUS} $C^\#$ E E^9_{SUS}

(flute) $C^\#$ E D^9_{SUS} B D

C^9_{SUS} B^b_{9SUS} dr. fill D^9_{SUS} C^9_{SUS} E^9_{SUS} dr. fill

(fl. 8va)

D (Samba) C_{MA}^9 F^9_{SUS} B_{MI}^{11}

(gtr.) B_{MI}^{11} E^9_{SUS} 1. C_{MA}^9 2. E^9_{SUS} $E^9(\#11)$ dr. fill

On D.S., play this ending 3x's before going on (play **D** 4x's)

E A_{MI}^7 B_{MI}^7 (perc. play thru) A_{MI}^7 B_{MI}^7 E^9_{SUS} A_{MI}^7 B_{MI}^7

(synth. + 8va) A_{MI}^7 B_{MI}^7 D^9_{SUS} E^9_{SUS} A_{MI}^7 B_{MI}^7 A_{MI}^7 B_{MI}^7 E^9_{SUS}

AMI⁷ Bmi⁷ AMI⁷ Bmi⁷ Φ^2 D⁹_{SUS} E⁹_{SUS} E^b D^b

(flute) (Suspended time) C^{MA}₉ C^{MA}₉⁹(#11) tr

D.C. al Coda One (with repeat)

Φ^1 D^{b9}_{SUS} E⁹_{SUS} A¹³_{SUS} A¹³_{SUS} break----- dr. fill-----

NC. A¹³ A¹³_{SUS} break----- dr. fill-----

F (tutti) (Solo) A⁹_{SUS} A A⁹_{SUS} (A)

(On cue, solo continues) (Vamp & solo till cue)

(A⁹_{SUS}) (synth.) A⁹_{SUS} A⁹_{SUS} (4x's) (end solo)

G NC. A⁹_{SUS} NC. A⁹_{SUS} C⁹_{SUS} D⁹_{SUS} C⁹_{SUS} (flute)

H A⁹_{SUS} A¹³(#11) A^b_{MA}⁷_{SUS} F⁷(#11) D

D⁹_{SUS} A¹³(#11) A^b_{MA}⁷_{SUS} F⁷(#11) D

Φ^2 D⁹_{SUS} E⁹_{SUS} E^b (perc. play thru) D^b C^b F/E^b E^b D^b E^{MA}₉

D.S. al Coda Two

hold & fade (percussion vamps out)

Brasileiro (Bass)

Med. Samba $\text{♩} = 104$

A C^9_{SUS} $\text{E}^{\text{MA}9}_{\text{MA}9}$ $\text{F}^{\text{MA}9}_{\text{MA}9}$ $\text{B}^{\flat 9}_{\text{SUS}}$ $\text{E}^{\flat 9}_{\text{SUS}}$

F^9_{SUS} **A2** C^9_{SUS} $\text{E}^{\text{MA}9}_{\text{MA}9}$ $\text{F}^{\sharp}_{\text{MA}9}$ $\text{F}^{\text{MA}9}_{\text{MA}9}$ $\text{B}^{\flat 9}_{\text{SUS}}$ $\text{C}^{\flat 1}$

$\text{D}^{\flat 9}_{\text{SUS}}$ E^9_{SUS} **B** F^9_{SUS} $\text{E}^{\flat 9}_{\text{SUS}}$

$\text{E}^{\flat}$ $\text{D}^{\flat}$ D^{SUS} C $\text{G}^{(\text{add } 9)}$ B $\text{B}^{\flat \text{MA}7}$ $\text{A}^{\flat \text{MA}7}$ $\text{E}^{\flat 9}_{\text{SUS}}$ $\text{D}^{\flat 9}_{\text{SUS}}$ (suspended feel)

$\text{D}^{\flat 13(\sharp 11)}$ $\text{D}^{\flat 9}_{\text{SUS}}$ $\text{D}^{\flat 13(\sharp 11)}$

C (Funky) E^9_{SUS} $\text{C}^{\sharp}$ E 2 E^9_{SUS} 2

$\text{C}^{\sharp}$ E D^9_{SUS} B D

B D C^9_{SUS} $\text{B}^{\flat 9}_{\text{SUS}}$ D^9_{SUS} C^9_{SUS} E^9_{SUS}

D (Samba) $\text{C}^{\text{MA}9}_{\text{MA}9}$ F^9_{SUS} $\text{B}^{\text{MI}11}$ (etc.)

$\text{B}^{\text{MI}11}$ E^9_{SUS} 1. $\text{C}^{\text{MA}9}_{\text{MA}9}$ 2. E^9_{SUS} $\text{E}^{9(\sharp 11)}$

On D.S., play this ending 3x's before going on (play **D** 4x's)

E $\text{A}^{\text{MI}7}_{\text{MI}7}$ $\text{B}^{\text{MI}7}_{\text{MI}7}$ $\text{A}^{\text{MI}7}_{\text{MI}7}$ $\text{B}^{\text{MI}7}_{\text{MI}7}$ E^9_{SUS} $\text{A}^{\text{MI}7}_{\text{MI}7}$ $\text{B}^{\text{MI}7}_{\text{MI}7}$

$\text{A}^{\text{MI}7}_{\text{MI}7}$ $\text{B}^{\text{MI}7}_{\text{MI}7}$ D^9_{SUS} E^9_{SUS} $\text{A}^{\text{MI}7}_{\text{MI}7}$ $\text{B}^{\text{MI}7}_{\text{MI}7}$ $\text{A}^{\text{MI}7}_{\text{MI}7}$ $\text{B}^{\text{MI}7}_{\text{MI}7}$ E^9_{SUS}

$A_{MI}^7 B_{MI}^7$ $A_{MI}^7 B_{MI}^7 \oplus^2$ $D^9_{SUS} E^9_{SUS} E^b D^b$
 $D^b C^b$ C_{MA}^9 $C_{MA}^{9(\#11)}$ D.C. al Coda One
 $\oplus^1 D^b^9_{SUS} E^9_{SUS} A^{13}_{SUS}$ break (dr. fill)
F Solo, Samba A^9_{SUS} A A^9_{SUS} (A) (Vamp till cue)
 (On cue, solo continues) A^9_{SUS} A^9_{SUS} (4x's)
G NC. A^9_{SUS} NC. C^9_{SUS}
 C^9_{SUS} D^9_{SUS}
H A^9_{SUS} C^9_{SUS} (etc.)
 D^9_{SUS} $A^{13(\#11)}_{b9}$
 $A^b_{MA}^7_{SUS} C$ $F^{7(\#11)}_{b9} D$
 $\oplus^2 D^9_{SUS} E^9_{SUS} E^b D^b$ $D^b C^b$ $F E^b$ $E^b D^b$ E_{MA}^9 D.S. al Coda Two
 (hold & fade)

Afro-Son
♩ = 110

Bruca Maniguá

Arsenio Rodríguez
(as played by Abelardo
Barroso & Orquesta Sensación)

(Intro)

(pn.)
E^b6

(etc.)

Yo son ca - ra - ba -

(etc.)

(pn. w/ bs. 8va)

A E^b6 C^M7 F^M7 B^b7 E^b6 C^M7 F^M7 B^b7 E^b6 C^M7

lí, ne - gro de na - ción; sin la li - ber - tad

F^M7 B^b7 F^M7 B^b7 F^M7 B^b7 F^M7 B^b7

no pue - do vi - vir. Mun - de - le ca - bá con mi co - ra -

E^b6 (C⁷) F^M7 B^b7 E^b6

zón, tan - to mal - tra - tá' cuer - po van fui - rí. Mun -

B C^M (ad lib.) B^b (ad lib.)

de - le com - ba fio - té, siem - pre ten gar - chá;

C^M B^b

Es - tá con mu - cho que lon - din - ga, siem - pre 'ta mal - tra - tá'.

Mun - de - le ca - bá, la fio ta güi rí. (ja - e!)

B^b E^b6 F^M7 B^b7 E^b6 NC.

(tutti)

C (Son) (optional accel.)
 (Coro) (pn. & tres ad lib) (Lead vocal)

Ché - che - re bru - ca ma - ni - guá. A - bre cu - to güi - rin - bin - ga bru - ca ma - ni -
 E - sa ne - gra que me en - ga - ña bru - ca ma - ni -

(bs.)

(all)

(On cue)

guá, a - e.
 guá, a - e.

Ché - che - re bru - ca ma - ni - guá, a - e!

(Vamp till cue)

(tutti)

Alternate lead vocal lyric at letter C:

"Bicho malo nunca muere bruca maniguá, a - e."

This lyric is a mixture of Congolese and Spanish, as spoken in rural Cuba.

Building Bridges

Memo Acevedo

T. Promane

(as played by Memo Acevedo)

Jazz Mambo $\text{♩} = 110$

(2-3 Clave)

(Intro) D_{MI}^9 $D_{MI}^9 C^\#$ $D_{MI}^7 C$ $D_{MI}^{6/9} B$ $B_{SUS}^9 B_{b9}^9$ $A^7(alt)$ $D_{MI}^9 D_{MI}^9 C^\#$

(saxes trbs.)

$D_{MI}^7 C$ $D_{MI}^{6/9} B$ $B_{SUS}^9 B_{b9}^9$ $E_{MI}^7(b5) A^7(\#5)$ D_{MI}^9 dr. fill

tutti

(A_{MI}^7 $A_{b13} D^7(b9)$)

A D_{MI}^9 $(A^7(b9))$ D_{MI}^9 $A_{b13} D^7(b9)$

(fl./pn.)

G_{MI}^9 $G_{MI}^9(MA^7)$ G_{MI}^9 F

$E_{MI}^7(b5)$ $A^7(b9)$ D_{MI}^9 $(D_{MI}^9 B^{13} B_{SUS}^{13})$

1. B_{b13}^{SUS} B_{b13} $A^7(b9)$

2. B_{b13}^{SUS} $A^7(b9)$ D_{MI}^9 $(A_{MI}^7 D^7(b9))$

B $(G_{MI}^7 C^{13}_{SUS})$ C^9_{SUS} C^9 F_{MA}^9 A_{MI}^7 $D^7(b9)$

(saxes/trbs., 8va b.)

$(G_{MI}^7 C^{13}_{SUS})$ C^9_{SUS} C^9 F_{MA}^9 C C^{o7}

$(B_{MI}^7 B_{MI}^7(b5))$ E^9_{SUS} $E^7(b9)$ A_{MI}^7 G (trps.)

$F^\#_{MI}^7(b5)$ $B^7(b9)$ $E_{MI}^7(b5)$ $A^{13(b9)}$ $A^7(\#5)$

C D_{MI}^9 $(A^{7(b9)}_{\#5})$ D_{MI}^9 (A_{MI}^7) $D^{7(b9)}_{\#5}$ A_{b13}

G_{MI}^9 $G_{MI}^9(MA7)$ G_{MI}^9 F $E_{MI}^{7(b5)}$

$A^{7(b9)}_{\#5}$ D_{MI}^9 B_{b13}^{SUS} $A^{7(b9)}_{\#5}$

(Interlude) (claps) (pn., octaves) f NC. (dr. tacet) etc.)

D_{MI}^9 $(A^{7(b9)}_{\#5})$ B_{b13} $A^{7(b9)}_{\#5}$ (bs.)

tutti, head only

1. $NC.$ ff $E_{MI}^{7(b5)}$ $A^{7(b9)}_{\#5}$ $A^{7(\#5)}$ (horns, top note)

2. ff $A^{7(b9)}_{\#5}$ $A^{7(\#5)}$ (horns, top note)

tutti

Solo on form (AABC) 2 choruses

Play Interlude between solos

After last solo, play Interlude, then go on.

D (Perc. solo after 4x's) Till cue

(sample pn., solo 1st x) D_{MI} G_{MI}^6 $E_{MI}^{7(b5)}$ A^7

(sample bs., tacet 1st x) D_{MI} G_{MI}^6 $E_{MI}^{7(b5)}$ A^7

On cue $E_{MI}^{7(b5)}$ $A^{7(b9)}_{\#5}$ B_{b13} $A^{7(b9)}_{\#5}$ D_{MI}^7 (perc.) break

(horns) tutti

$D_{MI}^{6/9}$ ff (tutti, top note)

D.S. al Coda (with repeats)

Use chords in parentheses for solos.

Cachita

Rafael Hernández
(as played by Orquesta Aragón)

Son $\text{♩} = 120$

(Intro)

(horns, top note)

(Time)

O - ye - me Ca -

E^b F_{Mi} B^b7 E^b F_{Mi} B^b7 E^b

(rhythm) (bs.)

A (2-3 Clave)

chi - ta, ten - go u - na rum - bi - ta pa' que tu la

E^b6

bai - les co - mo bai - lo yo. Mu - cha - cha bo -

E^b6 B^b7

break - - - - -

ni - ta, mi lin - da Ca - chi - ta, la rum - ba ca -

B^b7

lien - te es me - jor que el son. O - ye - me Ca - Mi - ra que se

B^b7 E^b E^b

break - - - - - break - - - - -

B (tutti)

rom - pen ya de gus - to las ma - ra - cas y el de los tim -

A^b B^b7

break - - - - -

(tutti) **A^b** **B^{b7}** **break** *(horns)* **Se di - vier - te a -**

(Time) **B^{b7}** **E^b**

C **B^{b7}** **E^b**

sí el Fran - cés y tam - bién el A - le - mán, y se a - le - gra el
to un In - glés se le me - te el al - bo - ro - to, y es pa' que se

B^{b7} **(on repeat)** **E^b** **break**

Ir - lan - des y has - ta el Mu - sul - mán. Y si bai - la es -
vuel - va lo - co has - ta un Ja - po -

2. **E^b** **E^b** **F^{M1}** **B^{b7}** **E^b** **F^{M1}**

break *(horns, top note) **3***

B^{b7} **(Time)** **E^b** **D.S. al Coda One (with repeats)**

O - ye - me Ca -

1. **E^b** **break** **D** **B^{b7} (with trp. solo on D.S.S.)**

break **Pa' la rum - ba no hay fron - te - ras,**
gún pe - sar

E^b **B^{b7}** **(on repeat)** **2**

pues se bai - la has - ta en el po - lo; Yo la he vis - to bai - lar so - lo has - ta un es - qui -
que se bus - que su Ca - chi - ta y le di - ga "ven ne - gri - ta, va - mos a rum -

1. **E^b** **break** **2.** **break** **B^{b7} (2nd x add trp. solo)**

break **mal. bear."** **El que ten - ga al -** **(horns, top note)**

E^b **B^{b7}** **E^b** **tutti**

1. **break** **2.** **break** **D.S.S. al Coda Two (with repeat)** **2** **E^b** **tutti**

break **Pa' la rum - ba** **bear."** **(tutti)**

This is a "generic" arrangement. The first chorus may be instrumental, omitting the first ending of letter A. (Vocal enters at pick-ups to D.S.)

Camaleón

Rubén Blades

(Intro) NC. G_{MI}^6 $D_{MI}^{7(b5)}$ G^7 C_{MI}^6

(trbs.)

C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A^{7(b9)}$ D^7

(vocal)

G_{MI}^6 C^{13} F^{13} B^b^{13} A^{13} A^b^{13} NC. G_{MI}^6 C^{13} ¿Qué es lo que

(trbs.)

(fine)

break

A G_{MI}^6 D^7 D^7_{SUS}

pa - sa ca - ma - león? Cal - ma la en - vi - dia que me tie - nes. Aun - que tú

D^7 D^7_{SUS} D^7 G_{MI}^6

cam - bies de co - lor, yo siem - pre sé por don - de vie - nes. Yo te co -

B G_{MI}^6 G_{MI}^6 G^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^6

noz - co ca - ma - león, lo que te es - tá vol - vien - do lo co es que tu has

C_{MI}^6 G_{MI}^6 D^7 G_{MI}^6 G^7

vis - to po - co a po - co que tu mal - dad no me ha - ce da - ño, que es - toy más

C_{MI}^6 G_{MI}^6 D^7 G_{MI}^6 A^b^9 break

fuer - te ca - da a - ño. Es - o te es - tá rom - pien - do el co - co. (trbs.)

C D^7 C_{MI} G_{MI} C_{MI} D^7 C_{MI} G_{MI}^6 C_{MI} D^7

D⁷ C^{MI} G^{MI} C^{MI} D⁷ C^{MI} G^{MI}⁶ C¹³ break
 tutti Que es lo que

(3-2 Clave) D⁷ C^{MI} G^{MI} (Vocal solo) C^{MI} D⁷ C^{MI} D G^{MI} 1-4. C^{MI} D⁷
 pa - sa ca - ma - león. Que es lo que

5. G^{MI} C^{MI} D⁷ D⁷ A^b13 G^{MI}⁶/₉ E G^{MI}⁶/₉ F E^b F A^b13 G^{MI}⁶/₉ (4x's)
 (trbs.) tutti (Perc. solo) (rhythm continues)

F G^{MI}⁶/₉ F G E^b F A^b13 G^{MI}⁶/₉ F G E^b F A^b13 G^{MI}⁶/₉
 (trbs.)

G^{MI}⁶/₉ F G E^b F A^b13 G^{MI}⁶/₉ F G E^b F A^b13 G^{MI}⁶/₉

NC. C¹³ break (3-2 Clave) G^{MI} D⁷ G G^{MI} (Vocal solo) C^{MI} D⁷ C^{MI} D G^{MI}
 (tutti) Ten cui - dao' con el ca - ma - león.

1.2. G^{MI} C^{MI} D⁷ 3. G^{MI} C^{MI} D⁷ H D⁷ C^{MI} G^{MI}⁶
 Ten cui- (trbs.)

G^{MI}⁶ G^{MI} C D⁷ C^{MI} G^{MI}⁶ 1-3. G^{MI} C D⁷ 4. G^{MI} C D⁷
 Ten cui-

I D⁷ G^{MI} D⁷ (Vocal solo) G G^{MI} C^{MI} D⁷ C^{MI} D G^{MI} 1-3. C^{MI} D⁷ 4. C^{MI} D⁷
 dao' con el ca - ma - león. Ten cui- (trbs.)

D.S. al fine

Son Montuno ♩ = 134
(2-3 Clave)

Camaleón(Rhythm Section)

(Intro)

(Intro) S

(horn pick-ups) (sample pn. montuno)

GMI^6 $\text{DMI}^{7(b5)}$ G^7 CMI^6 (etc.)

CMI^7 F^7 (sample bs.) B^bMA^7 E^bMA^7 $\text{A}^{7(b9)}$ D^7

(sample bs.) GMI^6 C^{13} F^{13} B^b^{13} A^{13} A^b^{13} GMI^6 C^{13} NC

(fine)

A

A Time
 (sample pn. montuno)
 GMI⁶
 (sample bs.)
 D⁷ D⁷_{sus} D⁷ GMI⁶ B GMI⁶ GMI⁶ G⁷
 DMI^{7(b5)} G⁷ CMI⁶ GMI⁶ D⁷ GMI⁶ G⁷
 CMI⁶ GMI⁶ D⁷ GMI⁶ A^{b9} N.C.
 tutti

C

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (pn.) and bass (bs.). The piano part features a melodic line with a key signature of one sharp (F#) and a 3/4 time signature. The bass part provides harmonic support with chords and a bass line. The lyrics are written below the piano staff.

Chords and lyrics shown in the score:

- (sample pn. montuno) D⁷ C^{MI} G^{MI} C^{MI} D⁷ C^{MI} G^{MI} C^{MI} D⁷ (etc.)
- (bs.) D⁷ C^{MI} G^{MI} C^{MI} D⁷ G^{MI}⁶ C¹³ N.C.
- (bs.) tutti

(3-2 Clave)
D (bs.) (pn. montuno etc.)

5. (3rd x **F**) (2-3 Clave) (Perc. solo 2x's, Horns 4x's)
E (pn.) (pn. w/ bs. 8va)
tutti-----

(6x's)
(GMI6/9) F G Eb F Ab13 GMI6/9 NC C13 NC

G (3-2 Clave) (coro/vocal solo)
(sample bs., loco)

3. **H** (horns) (etc.)
(sample pn. montuno)

1-3. **I** (bs.) (pn. like **G**)
4. GMI6 GMI C D7

1-3. 4. GMI CMI D7

D.S. al fine

Camina Y Prende El Fogón

Son ♩ = 154
(2-3 Clave)

Benigno Echmendia
(as played by Conjunto Chappotín)

(Intro)

(Trp. solo) (Freely)

(pn.) (etc.) (bs.) $B^b M^6$

(pn.) (horns, top note) (pn.) $B^b M^6$ $B^b M$

A^b NC (pn.) G^b F NC $E^b M$ D^b

$C^7(\#5)$ F^7 $F^7 G^b m^7(b5)$ $F^7 B^b m$ (trps. unison) A $B^b M$ (pn.) Aho - ra sí

A $B^b M$ (pn./bs. etc.) $E^b M$ F^7 $B^b M^6$ $B^b M^6$ A^b G^b

ten - go yo un que - rer, que me con - vie - ne mu - cho. A - ho - ra sí ve - rán -

F^7 $B^b M^6$

— por qué, a - ho - ra sí. Cuan - do yo

B

lle - go a mi ca - sa, e - lla me mi - ma y me a - bra - za "O - ye pa pi - to" me di - ce,
que tu me ha - gas, e - sos pla ti - cos sa - bro - sos, co - mo tu sa - bes mi prie - ta,

F^7 (bs.) (pn. montuno)

¿que quie - res co - mer de pa - pa hoy? Pa - ra em - pe - zar - te la ha - cer.
que a tu pa - pi - to le gus - tan. Ca - mi - na y pren - de el fo - gón.

F7 **F7** **GMI7(b5)** **F7** **BbMI**

tutti

1. (horns) **BbMI** **Ab** **Gb** **F** **F7** Yo quie - ro

tutti break

2. (horns, top note) **BbMI** **BbMI** **F7(b9)** **F7(#5)** **F7(#5)** **A°7** **BbMI** **G** **A°7** **BbMI**

Ca - mi - na y pren - de el fo - gón.

(etc.)

(Trp. solo 3x's, Vocal solo 2x's) **BbMI** **F7(b9)** **F7(#5)** **F7(#5)** **G** **A°7** **BbMI** 1-4. **BbMI** 5. (Tres solo) **BbMI**

Ca - mi - na y pren - de el fo - gón.

(Tres solo) **BbMI** **F7(b9)** **F7** **G** **A°7** **BbMI** **6** Till cue On cue break **(EbMI6)**

(bs.) tutti (horns)

F **F7(#5)** **G** **A°7** **BbMI** **EbMI6** **F7(#5)** **G** **A°7** **BbMI** **6** **BbMI** **EbMI** **F7** **G** **A°7** **BbMI**

Pren - de el fo - gón. (horns, top note) Pren - de el fo - gón. (4x's) (Trp. solo)

(bs.) (bs./pn. octaves)

Ca - mi - na y pren - de el fo - gón. (horns, top note) **BbMI** **EbMI** **F7(#5)** **G** **A°7** **BbMI** **6** **BbMI** **Ab** **Gb** **F** **BbMI6**

(tutti)

This is a condensed version of the recorded arrangement.

B² F^7

F^7 $F^7(b9)$ $F^7 G_{MI}^{(b5)} F^7 A B_{MI}^{(sol)} \quad 3$

C $B_{MI}^{(Trp. solo)}$ $F^7(b9)$ $F^7(\#5)$ $F^7(\#5) G A^\circ B_{MI}$

D $B_{MI}^{(Trp. solo 3x's, Vocal solo 2x's)}$ $F^7(b9)$ $F^7(\#5)$ $F^7(\#5) G A^\circ B_{MI}$ 1., 2. B_{MI} 3., 4. $B_{MI}^{(Vocal solo)}$ 5. B_{MI}

E $B_{MI}^{(Trp. solo)}$ $F^7(b9)$ $F^7 G A^\circ B_{MI}$ Till cue B_{MI} On cue break- (b) (E_{MI}^6) $F^7(\#5) G A^\circ B_{MI}$

F E_{MI}^6 $F^7(\#5) G A^\circ B_{MI}^{(4x's)}$ $B_{MI}^{(Trp. solo)}$ $B_{MI} E_{MI} F^7 G A^\circ B_{MI}$

$B_{MI} E_{MI} F^7(\#5) G A^\circ B_{MI} B_{MI}$ (2nd x only) $A^b G^b$

F B_{MI}^6

This is a condensed version of the recorded arrangement.

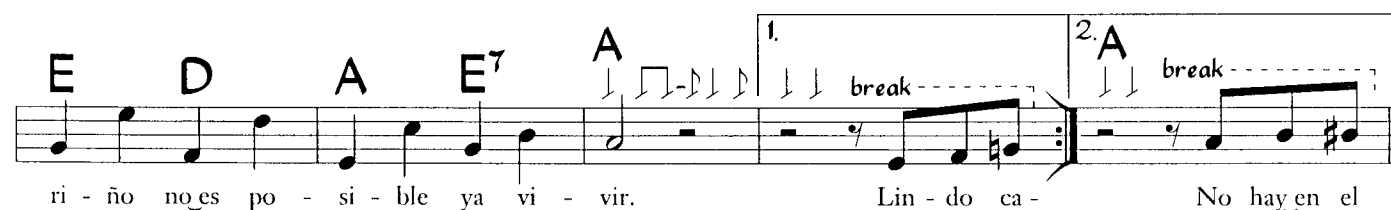
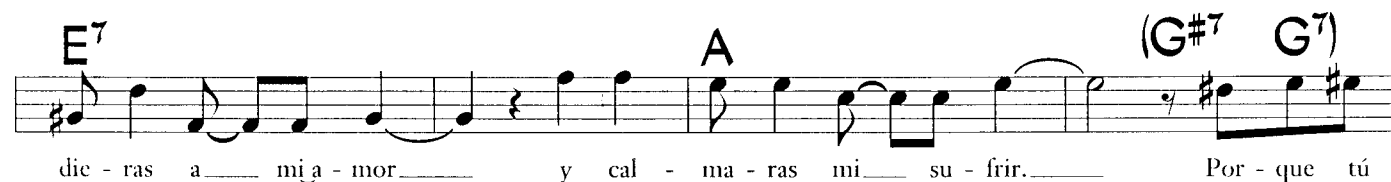
Note: B1 & B2 on this part are one repeated B section on the main part.

Son ♩ = 168
(3-2 Clave)

Capullito De Alelí

Rafael Hernández

(Intro) NC



C

yo te can - to a tí _____ mi ca - pu - lli - to de a - le - lí, _____ da - me tú a -

ro - ma se - duc - tor _____ y un po - qui - to de tu a - mor _____ por - que tu

sa - bes que _____ sin tí _____ la vi - da es na - da pa - ra mí, _____ tú bien lo

sa - bes ca - pu - lli - to de a - le - lí.

D ^(Solo)

No hay en el
D.S. al Coda

sa - bes ca - pu - lli - to de a - le lí.

(Sample bass)

(etc.)

Cascade Of The Seven Waterfalls

Med. Ballad $\text{♩} = 70$
(Funky Samba)

Alex Malheiros
(as played by Azymuth)

First system of musical notation. Treble clef, common time. The melody is written in the treble staff. The bass staff contains chords and a sample guitar line. Chords are labeled: A^{13}_{SUS} , $A^{13(b9)}$, G^{13}_{SUS} , and $G^{13(b9)}$. The sample guitar line is marked with a 'sample gtr.' and a 'y' symbol. The bass staff is marked with '(bs.) (dr. tacet)'.

Second system of musical notation. Treble clef, common time. The melody is written in the treble staff. The bass staff contains chords and a sample guitar line. Chords are labeled: $C^{6/9}$, $F\#^{7(b5)}$, and $F\#\#^{9(b5)}$. The sample guitar line is marked with a 'sample gtr.' and a 'y' symbol. The bass staff is marked with '(bs.)' and '(bs. etc.) (add dr. 1st x) (counter melody - tacet 1st x) (lower note prominent)'. The first measure is marked with a box 'A' and '(1st x & D.S.)'. The second measure is marked with '(2nd x)'.

Third system of musical notation. Treble clef, common time. The melody is written in the treble staff. The bass staff contains chords and a sample guitar line. Chords are labeled: $B^{7(b9)}$, $E_{MI}^{9(\#7)}$, E_{MI}^9 , A^{13}_{SUS} , and $A^{7(\#5)}$. The sample guitar line is marked with a 'sample gtr.' and a 'y' symbol. The bass staff is marked with '(bs.)' and '(bs. etc.) (add dr. 1st x) (counter melody - tacet 1st x) (lower note prominent)'.

Fourth system of musical notation. Treble clef, common time. The melody is written in the treble staff. The bass staff contains chords and a sample guitar line. Chords are labeled: D_{MA}^9 , A^{b13} , $D^{b}_{MA}^9$, and G^{13} . The sample guitar line is marked with a 'sample gtr.' and a 'y' symbol. The bass staff is marked with '(bs.)' and '(bs. etc.) (add dr. 1st x) (counter melody - tacet 1st x) (lower note prominent)'. The first measure is marked with '(on repeat)' and a repeat symbol.

Fifth system of musical notation. Treble clef, common time. The melody is written in the treble staff. The bass staff contains chords and a sample guitar line. Chords are labeled: $C^{6/9}$, $D^{b}_{6/9}(\#11)$, $C^{6/9}$, and G^{13} . The sample guitar line is marked with a 'sample gtr.' and a 'y' symbol. The bass staff is marked with '(bs.)' and '(bs. etc.) (add dr. 1st x) (counter melody - tacet 1st x) (lower note prominent)'. The first measure is marked with '(on repeat)' and a repeat symbol.

B $C^{\sharp}_{MI} 7(b5)$ $F^{\sharp} 7(b9)$ $B_{MI} 7$ $B_{MI} 7^A$

(el. pn., octaves)

$A^b_{MI} 7(b5)$ $D^b 7(b9)$ $G^b_{MA} 7$

$G_{MI} 7(b5)$ $C 7(b9)$ $F_{MA} 7$ $F_{MA} 7(b5)$

$F^{\sharp}_{MI} 7(b5)$ $B 7(b9)$ G^{13}_{SUS}

$G^{13(b9)}_{(b5)}$

Solo on form (A A B)
After solos, D.S. al Coda
(with repeat)

C^6_9 D^b6_9 C^6_9 D^b6_9

Vamp till cue

(On Cue) $C^6_9(\sharp 11)$ $C^6_9(\sharp 11)$ (synth. fills)

Vamp & fade

(sample dr.) **A** (1st x) (rim shot)

mf etc. (throughout)

Cha-Cha-Chá

Jesús "Chucho" Valdés
(as played by Tito Puente)
(arranged by Sonny Bravo)

(a.k.a. Calzada De Cerro)

Cha-Cha-Chá ♩ = 120

(Intro) (Piano solo)

(perc. fill -----)

mf Am7(b5) D7(b9) Gm7 C7 Am7(b5) D7(b9) Gm7 C7

(Time) (bs./perc. tacet)

(pn. R.H.) Am7(b5) D7(#11) Gm7(MA7) C9 (etc.)

(sample bs.)

(horns, + 8va b.) Am7(b5) D7(#11) Gm7(MA7) C9 Am7(b5) D7(#11) Gm7(MA7) C9 (etc.)

(sample bs.)

Cm7 F9 Dm7(b5) G7(b9) Cm9 F9 Bbm7 Eb9 (etc.)

(Solos) Am7(b5) D7(b9) Gm7 C9 Am7(b5) D7(b9) Gm7 C9 Cm7 F9 Dm7(b5) G7(b9) Cm9 F9 Bbm7 Eb9 (etc.)

(Vamp & solo till cue)

(horns) Am7 D9 Gm7(add 6) C9 Cm7 F9 Dm7(b5) G7(b9) Cm9 F9 Bbm7 Eb9 (etc.)

(+ 8va b.)

D.S. for additional solos
Last solo take Coda on cue

D (Solo continued)
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C⁹ AMI^{7(b5)} D^{7(b9)} GMI⁷ 1.3. C⁹ 4. GMI⁷ C⁹ A
 (pn., 1st x solo) (bkgr. horns) (tutti)

E
 AMI^{7(b5)} D^{7(b9)} GMI⁶ C¹³ 2 (etc.)
 (bs.) (bs./perc. tacet 1st x, play, 2nd x) (perc. fill 1st x) 2 (etc.)

F
 AMI^{7(b5)} D^{7(b9)} GMI⁶ C¹³ (trp. I/ten. 8va b.) (trp. II, trb. 8va b.)
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C¹³ shake

G
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C¹³ mp crescendo

H
 AMI^{7(b5)} D^{7(b9)} GMI⁷ C¹³ (tutti) mp crescendo

break
 NC (+ 8va b.)

I (Flute solo) AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³ (Vamp & solo till cue)

J (On cue) (Solo continued) AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³ (tutti) (fine)

1.3. AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³ (bkgr. horns, + 8va b.)
 4. AMI^{7(b5)} D^{7(#11)} GMI⁹ C¹³ f D.S.S. al fine (with repeats)

Guaracha ♩ = 104
(3-2 Clave)

Changüirí

Luigi Texidor
(as played by The Puerto Rico All-Stars)
(arranged by Papo Luca)

(Intro) NC.

D_{MI}⁷ C D_{MI}⁷ NC G^{7(b9)}

C⁷

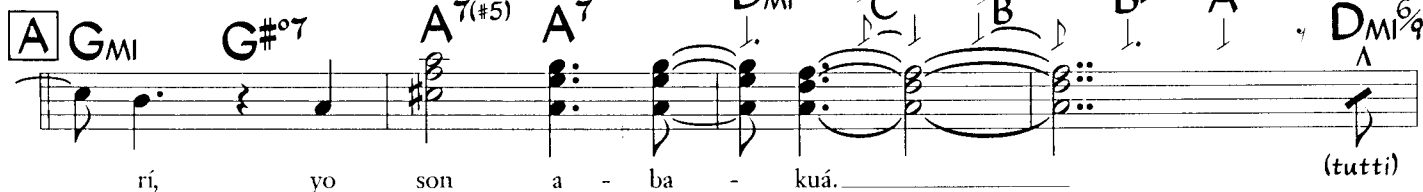
F^{7(b9)}



(horn, top note)

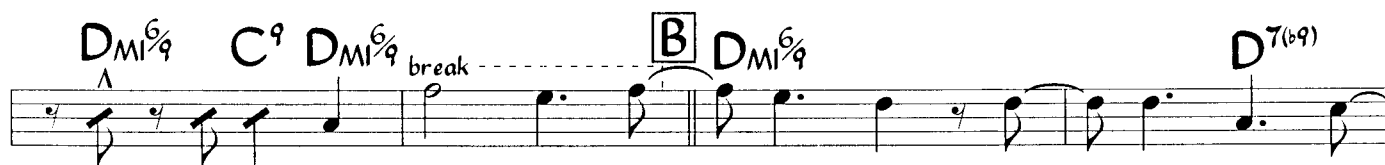


Yo soy chan - güi -



rí, yo son a - ba - kuá.

(tutti)



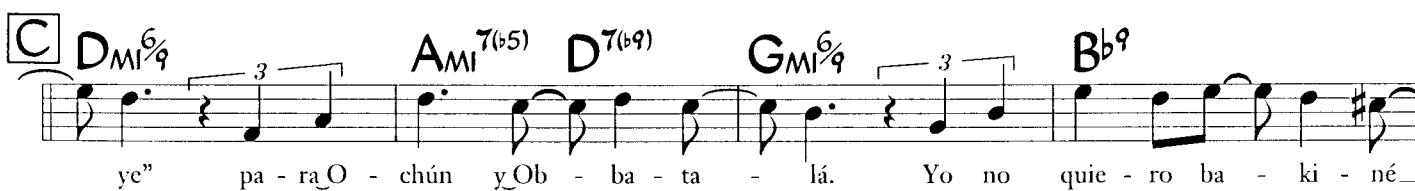
Yo son de lo Con - go, yo son a - ba -



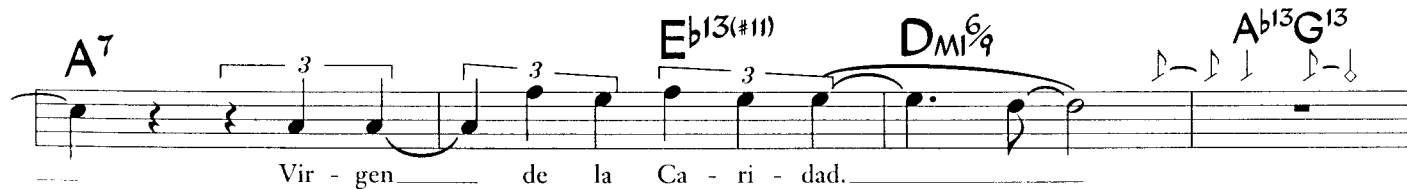
kuá. Son san - se - re - mí, Chan - gó Ye - ma -



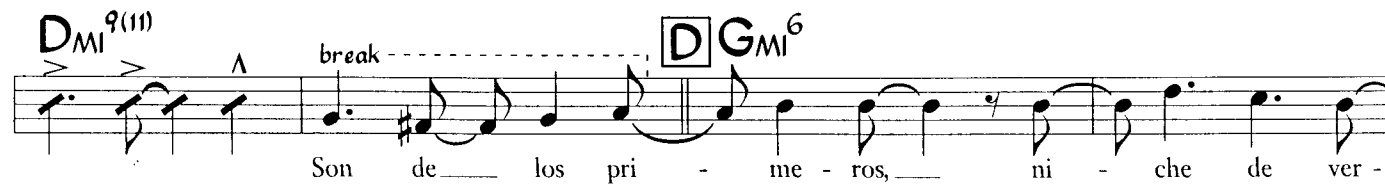
yá. Yo can - to "O - ri Ye -



ye" pa - ra O - chún y Ob - ba - ta - lá. Yo no quie - ro ba - ki - né



Vir - gen de la Ca - ri - dad.



Son de los pri - me - ros, ni - che de ver -



dad. Can - to de la sel - va, mi san - gre lla -

ma. Yo son chan - güi -

rí, yo son a - ba - kuá. Ni - che que en sue - lo que

pi - sa, yer - ba no na - ce más. (trbs.)

(tutti, top note) Yo son chan - güi -

rí, yo son a - ba - kuá. (Vocal solo)

Yo son chan - güi - (Vamp till cue)

rí, yo son a - ba - kuá. (trbs.)

(trbs. etc.)

(trbs. etc.)

(top note)

1. 2. V.S. (turn page)

Detailed description: This is a musical score for guitar, featuring a series of chords and melodic lines. The score is divided into systems, each with a lettered section marker (A, E, F, G). The chords are written above the staff, and the lyrics are written below. The score includes various musical notations such as triplets, slurs, and dynamic markings. The final section includes a 'V.S. (turn page)' instruction.

H (Vocal solo) G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ D_{MI} B^b/A D_{MI} D^7 $D_{MI}^{6/9}$ D_{MI}
Yo son a - ba - kuá. *Till cue* *On cue*

I (Perc. solo) (2-3 Clave) D_{MI} B^b $A^{7(b9)}$ D_{MI} B^b/A
(pn. montuno) (Vamp & solo till cue)

J (On cue) (w/ trp. solo, 2nd x) (trps., tacet 1st x) D_{MI} B^b $A^{7(b9)}$ D_{MI}^6 B^b/A D_{MI} B^b
(trbs., top note, both x's) *Till cue* *On cue* (Trp. solo starts 1st x) (pn.)

K (Vocal solo) D_{MI} D^7 $F^\#$ G_{MI} B^b/A^b $A^{7(b9)}$ D_{MI} B^b/A
Yo son a - ba - kuá. (Vamp till cue)

L (On cue) D_{MI} G^9 C^9 $A^{7(b9)}$ D_{MI} B^b/A D_{MI}
(horns) 3 Yo son a - ba - kuá.

$D_{MI}^{6/9}$ C^9 B^b13 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ 1. D_{MI} B^b/A
(horns, top note) Yo son a - ba - kuá.

2. D_{MI} (perc. fill) D octaves
kuá. (tutti)

This is a condensed version of the recorded arrangement.

Guaracha $\text{♩} = 104$
(3-2 Clave)

Changüirí (Horns)

(Intro)

First system of the musical score. Treble and bass staves. Chords: f NC, D_{MI}^7 C D_{MI}^7 NC, $G^7(b9)$, C⁷ (trps.), $F^7(b9)$.

Second system of the musical score. Chords: B^b7 , (trbs.), $A^7(\#5)$, $D_{MI}^6/9$, C⁹, $D_{MI}^6/9$, $D_{MI}^6/9$ D⁷.

Section A. Treble staff. Chords: D_{MI} C G^7 B B^b7 A^7 $D_{MI}^6/9$ C⁹ $D_{MI}^6/9$.

Section B. Bass staff. Chords: $D_{MI}^6/9$ (trbs.), $D^7(b9)$ G_{MI} $G_{MI}^{(MA7)}$ G_{MI}^6 $A^7(b9)$.

Section C. Treble staff. Chords: $D_{MI}^6/9$ (trps.), C⁹ $D_{MI}^6/9$ C⁹ $D_{MI}^6/9$ $D_{MI}^6/9$.

Section C. Bass staff. Chords: $D_{MI}^6/9$ (trbs.), $A_{MI}^7(b5)$ $D^7(b9)$ $G_{MI}^6/9$ B^b9 A^7 (trps.) (trbs.).

Section C. Treble staff. Chords: A^7 $E^b13(\#11)$ $D_{MI}^6/9$ A^b13 G^{13} $D_{MI}^9(11)$ break.

Section D. Bass staff. Chords: G_{MI}^6 (trbs.), D_{MI} B^b D_{MI}^6 .

Section D. Treble staff. Chords: G_{MI}^6 B^b13 A^9 B^b13 (+ trps., top note).

Section D. Bass staff. Chords: A^{13} $A^7(\#9)$ break.

V.S.
(turn page)

E $D_{MI}^{6/9}$ (trps.) $D^7(\#11)$ $G_{MI}^{6/9}(MA7)$ B^b13

(trbs.) A^{13} $A^{7(\#5)}$ D_{MI} $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $G_{MI}^{9(MA7)}$

$D^{7(b9)}$ G_{MI}^6 F^6 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ $D_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ D^7

(+ trps.) (top note)

F G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI} $B^b A$ (Vocal solo) D_{MI} D^7

Yo son chan - güi -

rí, yo son a - ba - kuá.

G_{MI}^6 $A^{7(b9)}$ D_{MI} $B^b A$ $A_{MI}^{7(b5)}$ D^7 G_{MI}^6

(On cue) G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ D_{MI} $B^b A$ Yo son chan - güi - (Vamp till cue)

D_{MI}^6

rí, yo son a - ba - kuá. (trbs.)

G C^9 $D_{MI}^{6/9}$

(trbs.)

C^9 $D_{MI}^{6/9}$ (trps.)

C^9 C^{13} $D_{MI}^{6/9}$

1. 2.

C⁹ **C¹³** **D_{MI}^{6/9}** **D_{MI}^{6/9}** **D_{MI} A^{D7}**

H (Vocal solo) **G_{MI}⁶** **E_{MI}^{7(b5)}** **A^{7(#5)}** **A^{7(b9)}** **Till cue** **D_{MI}** **B^b** **A** **D_{MI}** **D⁷** **On cue** **D_{MI}^{6/9}** **D_{MI}**
 Yo son a - ba - kuá. (trbs.) (tutti, top note)

I (Perc. solo) **D_{MI}** **B^b** **A^{7(b9)}** **D_{MI}** **B^b** **A**

J (On cue) (w/ trp. solo, 2nd x) (trps., tacet 1st x) **D_{MI}** **B^b** **A^{7(b9)}** **D_{MI}** **B^b** **A**
 (Vamp till cue) (Trp. solo starts 1st x)

K (Vocal solo) **D_{MI}** **F[#]** **G_{MI}** **B^b** **A^b** **A^{7(b9)}** **D_{MI}** **B^b** **A**
 Yo son a - ba - kuá. (Vamp till cue)

L (On cue) **D_{MI}** **G⁹** **C⁹** **A^{7(b9)}** **D_{MI}** **B^b** **A** **D_{MI}**
 (horns, octaves)

D_{MI}^{6/9} **C⁹** **B^{b13}** **E_{MI}^{7(b5)}** **A^{7(b9)}** 1. **D_{MI}** **B^b** **A**
 (horns, top note) (perc. fill) (D octaves)

2. **D_{MI}**

This is a condensed version of the recorded arrangement.

Changüirí (Rhythm Section)

Guaracha ♩ = 104

(3-2 Clave)

NC. (Intro) f (tutti) (bs.) (Time) $\text{F}^{7(b9)}$ B^b7

B^b7 $\text{A}^{7(\#5)}$ $\text{D}_{\text{MI}}^{6/9}$ C^9 $\text{D}_{\text{MI}}^{6/9}$ D^7 (pn. montuno/comp)

A G_{MI} $\text{G}^{\#o7}$ $\text{A}^{7(\#5)}$ A^7 D_{MI} C G^7 B B^b7 A^7 $\text{D}_{\text{MI}}^{6/9}$ (tutti)

$\text{D}_{\text{MI}}^{6/9}$ C^9 $\text{D}_{\text{MI}}^{6/9}$ break **B** $\text{D}_{\text{MI}}^{6/9}$ (pn. montuno/comp) $\text{D}^{7(b9)}$ (bs.)

G_{MI} $\text{G}_{\text{MI}}^{(\text{MA}7)}$ G_{MI}^6 $\text{A}^{7(b9)}$ $\text{D}_{\text{MI}}^{6/9}$ C^9 $\text{D}_{\text{MI}}^{6/9}$ C^9 $\text{D}_{\text{MI}}^{6/9}$ (tutti)

C $\text{D}_{\text{MI}}^{6/9}$ $\text{A}_{\text{MI}}^{7(b5)}$ $\text{D}^{7(b9)}$ $\text{G}_{\text{MI}}^{6/9}$ B^b9 A^7 (bs.)

(pn.) $\text{E}^b_{13(\#11)}$ $\text{D}_{\text{MI}}^{6/9}$ NC. A^b_{13} G^{13} $\text{D}_{\text{MI}}^{9(11)}$ break (bs.) (tutti)

D G_{MI}^6 (pn. montuno) D_{MI} B^b D_{MI}^6

(bs.)

G_{MI}^6 B^b13 A^9 B^b13

A^{13} $A^{7(\#9)}$ break

(tutti)

E $D_{MI}^{6/9}$ (pn. montuno/comp) $D^{7(\#11)}$ $G_{MI}^{6/9(MA7)}$ B^b13

(bs.)

A^{13} $A^{7(\#5)}$ D_{MI} $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $G_{MI}^{9(MA7)}$

(pn.) $D^{7(b9)}$ A G_{MI}^6 F^6 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ $D_{MI}^{6/9}$ $A_{MI}^{7(b5)}$ $D^{7(\#11)}$ G_{MI}^6

(bs.) (perc. play through)

(+ 8va) 3

F (Vocal solo/coro) (+ 8va)

(pn.) G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI} B^b A D_{MI} D^7

G_{MI}^6 $A^{7(b9)}$ D_{MI} B^b A $A_{MI}^{7(b5)}$ $D^{7(\#11)}$ G_{MI}^6

(Vamp till cue) V.S. (turn page)

(On cue)

(pn.)

G_{MI}^6 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ D_{MI} $B^b A$ D_{MI}^6 C^9 (octaves)

(bs.)

G (horns)

(full chords)

C^9 $D_{MI}^{6/9}$ (etc.)

(etc.)

C^9 $D_{MI}^{6/9}$ C^9 C^{13} $D_{MI}^{6/9}$

C^9 C^{13} $D_{MI}^{6/9}$ $D_{MI}^{6/9}$ $D_{MI}^7 A$ $D^7 G_{MI}^6$

H (Vocal solo/coro)

(bs.) (pn. like letter F)

G_{MI} $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ $A^{7(b9)}$ D_{MI} $B^b A$ D_{MI} D^7 $D_{MI}^{6/9}$ D_{MI} (tutti)

I (Perc. solo) (2-3 Clave)

(pn. montuno + 8va b.)

D_{MI} B^b $A^{7(b9)}$ D_{MI} $B^b A$

(bs.)

(Vamp & solo till cue)

J (On cue) (horns)
(pn. montuno) (etc.)
D_{MI} B^b A^{7(b9)} D_{MI}⁶ B^b A
(bs.)

Till cue On cue
D_{MI} B^b A^{7(b9)} D_{MI}⁶ B^b A D_{MI}⁶
(bs.) (pn.)

K (Vocal/coro)
D_{MI} D⁷ F[#] G_{MI} B^b A^b A^{7(b9)} D_{MI} B^b A
(bs.) (pn. montuno) (Vamp till cue)

L (On cue) (horns)
D_{MI} G⁹ C⁹ A^{7(b9)} D_{MI} B^b A D_{MI}
(bs.)

(pn.) (montuno)
D_{MI}^{6/9} C⁹ (B^b13) E_{MI}^{7(b5)} A^{7(b9)} D_{MI} B^b A
(bs./pn.)

1.
2.
(perc. fill)
D_{MI} D (omit 3)

This is a condensed version of the recorded arrangement.

Bolero ♩ = 90-94

Claudia

Jesús "Chucho" Valdés
(as played by Paquito D'Rivera)

(Intro)

1. 2. (freely)

GM I GM I^(#5) GM I⁶ GM I^(#5) GM I^(#5) (alto)

(sample bs.) (etc.)

A

GM I⁹ EM I^{7(b5)} A^{7(b9)} D^{7(alt.)}

(pn. L.H., optional bs.)

GM I⁹ FM I⁹ B^{b7(b9)} E^{bMA}⁹ (ad lib.)

(pn.)

AM I^{7(b5)} D^{7(b9)} GM I⁹ FM I⁹ B^{b7(b9)}

EM I^{9(b5)} A^{13(b9)} AM I^{7(b5)} D^{7(b9)}

(flugelhorn)

B

GM I⁹ EM I^{7(b5)} E^{b9} D^{7(alt.)}

GM I⁹ FM I⁹ B^{b7(b9)} E^{bMA}⁹ (ad lib.)

(alto/flug.)

EM I^{7(b5)} A^{7(b9)} A^{b9} G⁹

(alto flug.) (both)

Chords: $D^{\circ 7}$, C , C_{MI}^7 , $F^{\circ 7}$, C_{MI}^7 , F , $F^{7(b9)}$, $B^b_{MA}^9$, $E^b_{9(\#11)}$, $A_{MI}^{7(b5)}$, $D^7(alt.)$, G_{MI}^9 , G^b , F , $E_{MI}^{7(b5)}$, $A^7(alt.)$, $D^7(alt.)$, F_{MI}^9 , $B^b_{7(b9)}$, $E^b_{MA}^9$, $(E^b_{MA}^9 G^7 D C_{MI}^9 B^b)$, $A_{MI}^{7(b5)}$, $D^{7(b9)}$, G_{MI}^9 , F_{MI}^9 , $B^b_{7(b9)}$, $E_{MI}^{7(b5)}$, $A^{7(b9)}$, $A_{MI}^{7(b5)}$, $D^{7(b9)}$, G_{MI}^9 , G^b , F , $E_{MI}^{7(b5)}$, E^b_9 , $D^7(alt.)$, G_{MI}^9 , F_{MI}^9 , $B^b_{7(b9)}$, $E^b_{MA}^9$, $E_{MI}^{7(b5)}$, $A^{7(b9)}$, A^b_9 , G^9 , C_{MI}^9 , $F^{7(b9)}$, $B^b_{MA}^9$, E^b_9 , $A_{MI}^{7(b5)}$, $D^{7(b9)}$.

Performance Instructions: (flug./alto), (flug. alto), (Solo), (tr.), (alto, 1st x only), (bs.), (pn. & alto fill), (alto 1st x only), (sample bs.), (2nd x, ritard.), (alto, pn. & flug. fills).

Section C: (Solo)

Section D: (Solo)

Section E: Solo on C D
After solos, D.S. al Coda

Section F: (pn. & alto fill), (alto 1st x only), (sample bs.), (2nd x, ritard.), (alto, pn. & flug. fills)

Melody is freely interpreted. Chords in parentheses are optional for solos.
On recording, piano plays solo intro., letter A is alto with piano only.

Fast Funky "Samba"
(Reverse Partido Alto) ♩ = 142

Club Morocco

Jose Roberto Bertrami
Alex Malheiros
(as played by Azymuth)

A

(el. pn., top note of chords)

(bs., as written for head.)

Chords: $CMi^{6/9}$, G , GMA^9 , $G^b13(\#11)$, $F^9(\#11)$

1.

Chords: $F^9(\#11)$, EMi^{11} , $CMi^{6/9}$, G

(sample bs.)

2.

Chords: $F^9(\#11)$, EMA^9

B

(+ 8va optional)

(single line)

AMi^9

(sample bs.)

Chords: AMi^9 , D^9_{SUS} , $D^7(b9)_{b5}$, E^b , $D^7(b9)_{b5}$, A^b , G

Chords: GMA^9 , Gmi^9 , Gmi^9/E

Chords: GMI^9_D , GMI^9_C , $G^bMA^7_{Db}$, $G^bMA^7_C$, FMA^9 , $F^\#MI^7 B^7(\#9)$, $EMI^9(b5) A^7(\#5)$

C (on repeat) $\odot$

Chords: $CMI^{6/9}_G$, GMA^9 , $G^b13(\#11)$, $F^9(\#11)$

(bs., as is on head)

1.

Chords: $F^9(\#11)$, EMI^{11} , $CMI^{6/9}_G$

(sample bs.)

2.

Chords: $F^9(\#11)$, EMA^9

dr. fill

Solo on form (A A B C C)
After solos D.C. al Coda

$\odot$

Chords: $F^9(\#11)$, EMA^9

(chords) Break

(Sample drum)

A

Chords: $F^9(\#11)$, EMA^9

2 etc.

(With many variations)

Drums play busy time throughout. Electric piano plays fills on held notes of letters A & C on head.

Coisa Feita

Partido Alto $\text{♩} = 118$

João Bosco

(Intro.) C^6_9 (add optional solo) (on cue) $E^{13(b9)}$

(bs., optional 8va b.) (Vamp Till Cue)

A (gtr.) $A_{MI}^{7(add 4)}$ D^9

mu - lher, de pe - gar ma - cho pe -
sa fei - ta, se o ma - lan - dro se a - con -

D^9 (etc.) G^{13}

lo - pé, re - in - car - na - ção,
che - gar, vai mor - rer na es - tei - ra,

$G^{13(b9)}$ F_{MI}^6 $D^b G$

da prin - ce - sa do Da - o mé.
ma - ré son - sa de Pa - que - tá. Eu sou -
Sou coi -

B $A_{MI}^{7(add 4)}$ D^9

mar - fim, lá das mi - nas do Sa -
sa ben - ta, se pro - var do meu a -

D^9 G^{13}

lo - mão, me es - par - ra - mo em mim,
lu - á, be - be o Po - lo Nor - te,

$G^{13(b9)}$ F_{MI}^6 $D^b G$

lu - a che - ia so - bre o car - vão. Um mu -
bem ti - ra - do do Sa - mo - var. Ne - gui -

C C_{MA}^9 (etc.)

lhe - rão, ba - lan - gan - dás, ce - rã - mi - ca e
nho as - sim, "Ó!", já es - cre - veu a - trás do ca -

$(E^b A)$ C_{MI}^7 $D^9(\#11)$

si - sal, lin - gua as - sim
mi - nhão: "a mu - lher

$D^9(\#11)$ G^{13}

a con - ta cer - ta en - tre a bau - ni - lha e o sal,
que não se es - que - ce é lá do Da - o - mé."

(gtr.) N.C. fo - gão de le - nha,
Fa - ço man - din - ga,

bs., opt. 8va. D^{b7(#9)} C¹³ 8va b. opt. (etc.)

gar - ra - fa de a - re - ia co - lo - ri - da,
fe - cho os ca - mi - nhos com as cin - zas,

C¹³ D⁹ pe - dra sa - bão, (etc.)
dej - xo bi - ru - ta, pe - nei - ra e á - gua bo - a de
le - lé da cu - ca, zu - re - tão,

(all rhythm) D^{MI} A G^{13(b9)} G¹³ (gtr.)

mo - rin - ga. Sou de ar -
ran - zin - za. Pra não

E F^{6/4} B^{b13} (etc.) A^{MI} 7(add 4) D⁹

ran - car cou - ro, de fa - re - jar ou - rō,
fi - car bo - bo, me - lhor fu - gir lo - go,

D⁹ D^{MI} G¹³ (upper or lower notes) C^{MA} 9(add 6) E^{13(b9)} (1st x solo pickups)

Prin - ce - sa do Da - o - mé. Sou coi -
sou de pe - gar pe - lo pé. Optional Solo on Form (ABCDE)
After Solos, D.S. al Coda

⊙ (optional solo starts 3rd x) F^{6/4} B^{b13} A^{MI} 7(add 4) D⁹

fi - car bo - bo, me - lhor fu - gir lo - go,
va - tar, Vo - du, sou de bo - tar fo - go,

D⁹ D^{MI} (upper or lower notes) G¹³ till cue G^{MI} 9

sou de pe - gar pe - lo pé.
Prin - ce - sa do Da - o - mé.

on cue C^{MA} 9(add 6) (Vamp (Solo) Till Cue) (on cue)

C^{9(#5)} Sou a-

Come With Me

Tania Maria

Med. Slow Funk

♩ = 92 (Intro.)

(pn.) E_{MI}^{11} (both hands) $E_{MI}^{11} A$ $F\#_{MI}^7 B$ (etc.)

(bs) (etc.)

A E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ E_{MI}^{11} $E_{MI}^{11} A$

(vocal w/pn.)

(vocal w/pn.)

$F\#_{MI}^7 B$ E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ Come with

B (rhythm like Intro.) E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

me now. Bring sun - ny days in - to my life. Come with

E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

me now. You are the rea - son of my life. Come with

C E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

me. Make me smile. Roll me in your arms. Come with

E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

me now. I need you close, you are my life. dr. fill-

D E_{MI}^{11} (rhythm like Intro.) $E_{MI}^{11} A$ $F\#_{MI}^7 B$

Ba ba boo ba boo bop bop ba _____ I need you close, — you are my — life. —
 Ba ba boo ba boo bop bop ba _____ ba - na - nu - da — um - ba - dop ba _____

1. E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

Ba ba boo ba boo bop bop ba _____ You are the rea - son of my — life. —

2. E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

Ba ba boo ba boo bop bop ba _____ ba - na - nu - wah _____ dr. fill- D.S. al Coda

E_{MI}^{11} C^9_{sus} $F\#^{13}$ $F\#^7(b13)$ $B^9(\#5)$ B^9

me. — Make me smile. Hold me in your arms. — Come with

E^9 A^9_{sus} $F\#_{MI}^7 B$ F^9

me now, — right now. — I need you close, — you are my — life. —

E E_{MI}^{11} (rhythm like Intro.) $E_{MI}^{11} A$ $F\#_{MI}^7 B$

Ba ba boo ba boo bop bop ba _____ I need you close, — you are my — life. —

E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ F^9

Ba ba boo ba boo bop bop ba _____ You are the rea - son of my — life. —

E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$

Ba ba boo ba boo bop bop ba _____ ba - na - nu - da — um - ba - dop ba _____

E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ F^9

Ba ba boo ba boo bop bop ba _____ ba - na - nu - wah _____

F (Vocal scat solo) E_{MI}^{11} $E_{MI}^{11} A$ $F\#_{MI}^7 B$ (Vamp & Fade) Sample bs. at **C** $E_{MI}^{11} A$ $F\#_{MI}^7 B$ (etc.)

Merengue ♩ = 122
(3-2 Clave)

Compadre Pedro Juan

Luis Alberti

(Intro)

(2 saxes)

G

(bs.)

G

D7

(etc.)

D7

G

F

E7

A_{MI}7

D7

1. G

2. G

Com -

A

G

pa - dre Pe - dro Juan _____ bai - le el ja - le - o. _____ Com -
pa - dre Pe - dro Juan _____ sa - que su da - ma. _____ Com -

G

D7

pa - dre Pe - dro Juan _____ que es - tá sa - bro - so. _____ A -
pa - dre Pe - dro Juan _____ que es - tá sa - bro - so. _____ Se a -

D7

G

F

E7

que - lla ni - ña de _____ los o - jos ne - gros que _____ tie - ne el _____ cuer - po fle -
ca - ba - rá el _____ me - ren - gue y si no an - da con _____ cui - dao' _____ se que - da -

1. **A_{MI}** **D⁷** **G**

xi - ble bá - le - le, _____ ven pa'el li - ta - o. Com -

2. **A_{MI}** **D⁷** **G** break break

rá co - mo pe - ri - co a - tra - pao'. tutti

B **G** **D⁷** **G** (4x's)

(saxes)

Vocal fill Vocal fill

Bai - le. (saxes) Bai - le.

(Vamp till cue)

D (On cue) (Sax solo) **D⁷** **G**

(bkgr. sax)

(Vamp till cue)

F (On cue) Vocal fill **D⁷** **G** Vocal fill

Bai - le. (saxes) Bai - le.

(Vamp till cue)

F (On cue) **D⁷** **G**

(saxes)

G **D⁷** **D⁷** **G**

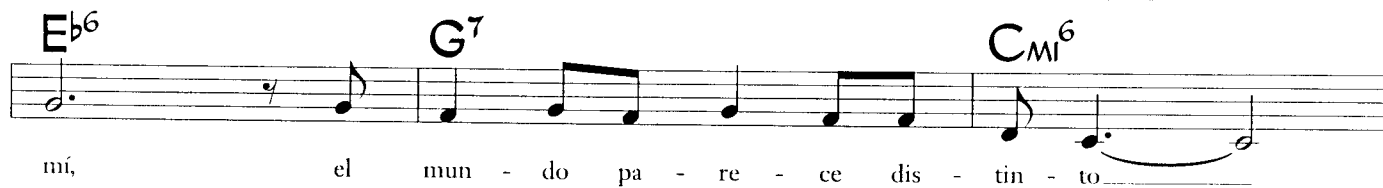
Contigo En La Distancia

Bolero

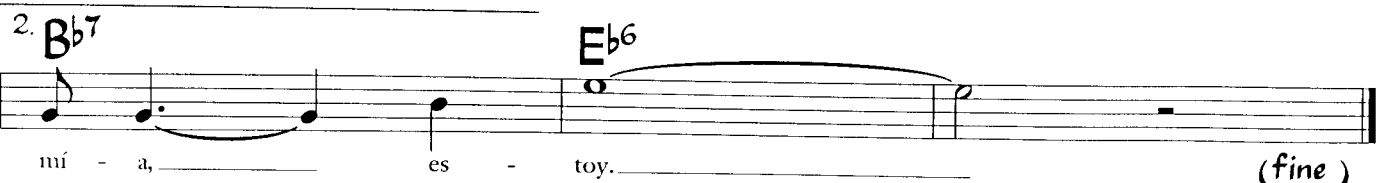
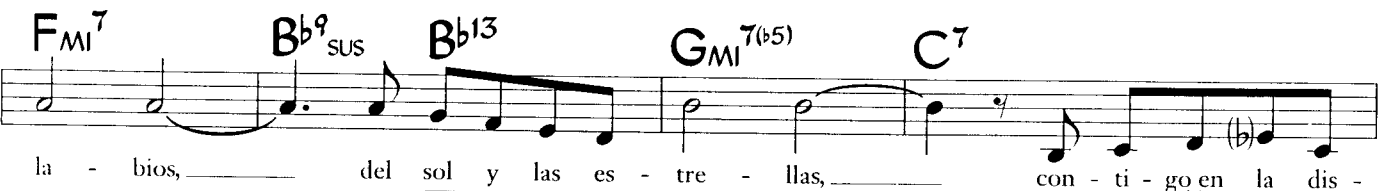
(Optional freely)

César Portillo de la Luz
(as played by Olga Guillot)

(Verse)



(Tempo)



(fine)



Photo by Michael Wilderman

ISRAEL "CACHAO" LOPEZ

Jazz Songo/Iyesá ♩ = 128
(2-3 Clave)

Cubanita

Victor Mendoza
(arranged by V. Mendoza,
D. Eskenazi & A. Mallet)

(Intro) (percussion) *f*

(vibes/pn./bs., top notes of chords)

1. *2.*

A (vibes w/ alto 8va b.)

(vibes/alto) *C_{MI}* *C_{MI}^(#5)* *C_{MI}⁶* *C_{MI}^(#5)* *G⁷* *C_{MI}* *C_{MI}^(#5)* *C_{MI}⁶* *B_{MI}⁷* *B_{MI}⁹*

(pn., + 8va) (etc.)

(vibes/alto) (pn. comps)

1. *A^{9(b5)}* *A^{b9}_{SUS}* *D^{7(#9)}* *G^{7(#5)}*

2. *A^{13(b9)}* *N.C.* *B¹³* *B^{b13(b9)}* *E^b_{MA}⁹* *B^b*

perc. continues

tutti octaves

(- alto) (+ alto 8va b.)

B (Iyesá)

(vibes w/ alto 8va b.)

A^{7(#9)} *D^{7(#9)}* *G_{MI}⁹* (Songo) *E^{7(#9)}* *E^b_{MA}⁷*

D^{7(#9)} *G_{MI}⁹* *D^{7(#9)}* *G^{7(#5)}* (repeat to letter A)

3. *A^{13(b9)}* *A^{b9}_{SUS}* *B^{b9}_{SUS}* *D^{b9}_{SUS}* *E^{b9}_{SUS}* *G^{b9}_{SUS}* *F^{7(#9)}*

mp (vibes loco) (alto 8va b.) *f* (w/ lto)

C (perc. play thru) $E^b7(\#5)$ $D^b9(b5)$ $C7(alt.)$ $F7(\#9)$ $E^b7(\#5)$
(tutti)
(alto top note 8va b.)

1. $D^b9(\#11)$ $C7(alt.)$ $F7(\#9)$ 2. $D7(\#9)$ solo pick-ups $G7(\#9)$

D (Solos) $C_{MI}^6/9$ $G7(\#9)$ $C_{MI}^6/9$ $B^b_{MI}^9$ $E^b9(b5)$ $A^b_{MI}^9$ B^9 $B^b_{MI}^9$ $A^{13(b5)}$

1. A^b9_{SUS} $D7(\#9)$ $G7(\#9)$ 2. $A^b9(b5)$ $D^b13(b5)$ $B^{13(b5)}$ $B^b13(b5)$ $E^b_{MA}^9$ B^b

(yesá) $E^b_{MA}^9$ B^b $C^b_{MA}^7$ B^b $B^b7(\#9)$ $E^b_{MA}^9$ B^b $A7(\#9)$ $D7(\#9)$ G_{MI}^9

(Songo) G_{MI}^9 $E7(\#5)$ $E^b_{MA}^7$ $D7(\#5)$ G_{MI}^9 $D7(\#9)$ $G7(\#5)$

F $C_{MI}^6/9$ $G7(\#9)$ $C_{MI}^6/9$ $B^b_{MI}^9$ $E^b9(b5)$ $A^b_{MI}^9$ B^9 $B^b_{MI}^9$ $A^{13(b5)}$

A^b9 $G_{MI}^7(b5)$ $C7(\#9)$ $F_{MI}^6/9$ E^b9 D^b9 1.3. $C7(\#9)$ 4. $C7(\#9)$ $F7(\#9)$

(Solo continues) $F7(\#9)$ $E^b7(\#9)$ $D^b9(b5)$ $C7(alt.)$ $F7(\#9)$ $E^b7(\#9)$ 1.
(perc. play thru)

$D^b9(\#11)$ $C7(alt.)$ $F7(\#9)$ 2. $D7(\#9)$ next solo pick-ups $G7(\#5)$

Solo on DDEF GG.
After solos, D.S. al Coda
(with repeat)

(w/ Vibes solo) G_{MI}^9 $E7(\#9)$ $E^b_{MA}^7$ Till cue $D7(\#9)$ On cue $D7(\#9)$
(alto 8va b.)

A^b9_{SUS} B^b9_{SUS} D^b9_{SUS} E^b9_{SUS} G^b9_{SUS} A^9_{SUS} B^9_{SUS} D^9_{SUS} E^9_{SUS} G^9_{SUS} A^9_{SUS}
mp (vibes loco) *mf* *f*
(alto, 8va b.)

Cubanita (Bass)

Jazz Songo/Iyesá ♩ = 128

(2-3 Clave)

(Intro)

(percussion)

Chord symbols: $\text{Db}^9(\#11)$, $\text{C}^7(\text{alt.})$, $\text{F}^7(\#9)$, $\text{Eb}^7(\#9)$, $\text{F}^7(\#9)$.

Dynamics: *f*, 1.

Chord symbols: CMi , $\text{CMi}(\#5)$, CMi^6 , $\text{CMi}(\#5)$, G^7 , CMi , $\text{CMi}(\#5)$.

Label: (sample)

Chord symbols: BbMi^9 , $\text{A}^9(\text{b}5)$, Ab^9_{sus} , $\text{D}^7(\#9)$, $\text{G}^7(\#5)$, $\text{A}^{13}(\text{b}9)$, NC , B^{13} , $\text{Bb}^{13}(\#9)$, EbMa^9 , Bb .

Label: bs. sample fill -

Chord symbols: EbMa^9 , Bb , CbMa^7 , Bb , $\text{Bb}^7(\#9)$, EbMa^9 , Bb , $\text{A}^7(\#9)$, $\text{A}^7(\#9)$.

Label: (tutti octaves)

Chord symbols: $\text{D}^7(\#9)$, GMi^9 , $\text{E}^7(\#9)$, EbMa^7 , $\text{D}^7(\#9)$, GMi^9 , $\text{D}^7(\#9)$.

Label: (Songo)

Chord symbols: $\text{G}^7(\#5)$, $\text{A}^{13}(\text{b}9)$, Ab^9_{sus} , Bb^9_{sus} , Db^9_{sus} , Eb^9_{sus} , Gb^9_{sus} , $\text{F}^7(\#9)$.

Dynamics: *mp*, *f*

Chord symbols: $\text{Eb}^7(\#9)$, $\text{Db}^9(\#11)$, $\text{C}^7(\text{alt.})$, $\text{F}^7(\#9)$, $\text{Eb}^7(\#9)$.

Label: 1.

$D\flat 9(\#11)$ $C 7(\text{alt.})$ $F 7(\#9)$ 2. $D 7(\#9)$ (solo pick-ups) $G 7(\#9)$

D (Solos) $C_{MI} 6/9$ $G 7(\#9)$ $C_{MI} 6/9$ $B\flat_{MI} 9$ $E\flat 9(\flat 5)$ $A\flat_{MI} 9$ $B 9$ $B\flat_{MI} 9$ $A 13(\flat 5)$

1. $A\flat 9_{SUS}$ $D 7(\#9)$ $G 7(\#9)$ 2. $A\flat 9(\flat 5)$ $D\flat 13(\flat 5)$ $B 13(\flat 5)$ $B\flat 13(\flat 5)$ $E\flat_{MA} 9$ $B\flat$

E (Iyesá) $E\flat_{MA} 9$ $B\flat$ $C\flat_{MA} 7$ $B\flat$ $B\flat 7(\#9)$ $E\flat_{MA} 9$ $B\flat$ $A 7(\#9)$ $D 7(\#9)$ $G_{MI} 9$ (Songo)

$E 7(\#5)$ $E\flat_{MA} 7$ $D 7(\#5)$ $G_{MI} 9$ $D 7(\#9)$ $G 7(\#5)$

F $C_{MI} 6/9$ $G 7(\#9)$ $C_{MI} 6/9$ $B\flat_{MI} 9$ $E\flat 9(\flat 5)$ $A\flat_{MI} 9$ $B 9$ $B\flat_{MI} 9$ $A 13(\flat 5)$

$A\flat 9$ $G_{MI} 7(\flat 5)$ $C 7(\#9)$ $F_{MI} 6/9$ $E\flat 9$ $D\flat 9$ 1-3. $C 7(\#9)$ 4. $C 7(\#9)$ $F 7(\#9)$

G (Solo continues) $F 7(\#9)$ $E\flat 7(\#9)$ $D\flat 9(\flat 5)$ $C 7(\text{alt.})$ $F 7(\#9)$ $E\flat 7(\#9)$ 1.

$D\flat 9(\#11)$ $C 7(\text{alt.})$ $F 7(\#9)$ 2. $D 7(\#9)$ (pick-ups into next solo or head) $G 7(\#5)$

Solo on DDEFGG.
After solos, D.S. al Coda
(with repeat)

$G_{MI} 9$ (w/ solo) $E 7(\#9)$ $E\flat_{MA} 7$ $D 7(\#9)$

Vamp till cue

(On cue) $A\flat 9_{SUS}$ $B\flat 9_{SUS}$ $D\flat 9_{SUS}$ $E\flat 9_{SUS}$ $G\flat 9_{SUS}$ $A 9_{SUS}$ $B 9_{SUS}$ $D 9_{SUS}$ $E 9_{SUS}$ $G 9_{SUS}$ $A 9_{SUS}$

mp (tutti)

mf

f

Curaçao ♩. = 64
(Mellow 6/8 Latin)

Curaçao

Cal Tjader
(as played by Clare Fischer)

(Intro) (drs.) (brushes) **2** (etc.)

A (pn.) **mf** (fl./vibes on top notes) **F_MI⁹** (bs.)

F_MI⁹

A⁷(alt.) **D⁷(alt.)** **D^bM_A⁹** **G⁷(alt.)**

(pn.) **C⁷(^b9)_{SUS}** **C⁷(^b9)_{#5}** **F_MI¹¹** **B^bM_I¹¹** **B^b9(^{#11})** **F⁷(^{#9})** **F⁹(^{#11})** (bs.)

(fl. tacet)
(vibes)

(on repeat) Φ

$B^b_{13} \text{ SUS } B^b_{13}(\flat 5)$

$F_{MI}^{11} F_{MI}^{6/9} B^b_{MI}^{13} E^b B^b_{13} F_{MI}^{9(\flat 5)} B^b B^b_9(\text{alt.})$

decresc. -----

(Solos)

F_{MI}^9 $A^7(\text{alt.})$ $D^7(\text{alt.})$ $D^b_{MA}^9$ $G^7(\text{alt.})$

$C^7_{SUS}(\flat 9)$ $C^7(\flat 9 \sharp 5)$ F_{MI}^9 B^b_9 F_{MI}^9 B^b_9

F_{MI}^9 B^b_{13} F_{MI}^9 B^b_9

(vibes on top notes)

(pn.) $F_{MI}^{9(\flat 5)} B^b B^b_9(\text{alt.})$

(bs.) $B^b_9(\sharp 11)$

(sample bs.)

(vibes)

F_{MI}^9

Solo on [B]. After solos, D.S. al Coda (with repeat)

(Flute solo) F_{MI}^9

[C]

$B^b_9(\sharp 11)$

(Vamp, solo & fade)

Dame Un Cachito Pa' Huelé

Son-Montuno ♩ = 134

(2-3 Clave)

Arsenio Rodriguez

(Intro)

(tres montuno) (bs.) (etc.) (trp. fill) 2 Aho -

A

ra que ma - má no es - tá a - quí, da - me un ca - chi - to pa' hue - lé.

(Trp. solo)

C G C D C G C D (3x's) Aho -

B

ra que ma - má no es - tá a - quí, da - me un ca - chi - to pa' hue - le.

(Vocal solo)

C G C D C G C D Aho -

C

ra que ma - má no es - tá a - quí, da - me un ca - chi - to pa' hue - le.

(Piano solo)

C G C D C G C D (end solo)

D

(On cue) (plus 8va) (pn.) (trps.) (pn., plus 8va) (tutti) tutti Da -

E (plus 8va) (trps.) (pn. montuno) (etc.)

me un ca - chi - to pa' hue - lé. _____

(trps.) (Tacet last x)

Pa' hue - lé. _____ (Vamp till cue)

F (On cue) (Trp. solo) (end solo)

Pa' hue - lé. _____

Pa' hue - lé. _____

Aho -

G (+ trps.)

ra que ma - má no es - tá a - quí, da me un ca - chi - to pa' hue - lé.

C G C D C G C D

tutti - - - - -

Danzón For My Father

Oscar Hernández
(as played by Dave Valentin)

Danzón ♩ = 114

(Intro)

Intro

(horns, top note) (solo trp.)

(tutti) break (bs.)

Chords: A^{13} , $E_{MI}^{7(b5)}$, F^7_{Eb} , $B^b_{MA}^7_D$, $A^7_{C\#}$

(flute)

Chords: B^b_C , $G^{6/9}_B$, B^b^9 , A^9 (add 13)

break

A (8va 2nd x)

(flute)

(bs.)

Chords: $D_{MI}^{6/9}$, $E_{MI}^{7(b5)}$, $A^{7(b9)}_{(\#5)}$, $D_{MI}^{6/9}$, $E_{MI}^{7(b5)}$, $A^{7(b9)}$

(etc.)

Chords: D^9 , $A_{MI}^{7(b5)}$, $D^{7(b9)}$, G_{MI}^9 , G_{MI}^7

break

Chords: C^9_{SUS} , A_{F3} , $B^b_{MA}^7$, E_{MI}^9 (add 11, b5)

1. (fl. 8va)

(fl.)

(horns)

Chords: $A^{13(b9)}$, $E^b_{9(\#11)}$, D_{MI}^{11} , $E_{MI}^{7(b5)}$, $A^{7(b9)}_{(\#5)}$

2. (horns, top note) (fl., 8va)

Chords: D_{MI}^{11} , D^b , C , E^b , $F E^7(\#9)_{(\#5)}$, $A^{7(alt)}$

(bs.)

B $B^b_{MA}7$ (8va) $F^{(add\ 9)}_A$ $F_{MI} A^b$ $D_{MI} 7(b5)_G$ G^7_B
(flute)

C_{MI} $C_{MI} B^b$ $A_{MI} 7(b5)$ $D 7(b9)_{\#5}$ $D 7(b9)$
poco a poco crescendo

$E^b_{MA}7$ B^b_D $D_{SUS} C$ $D C$ $G_{MI} B^b$ F_A
crescendo decrescendo

$E_{G\#}$ A_G $D_{F\#}$ G^7_F $E_{MI} 7(b5)$ $A 7(b9)_{\#5}$ (8va)
(flute)

C $D_{MI} 6_9$ $E_{MI} 7(b5)$ $A 7(b9)_{\#5}$ $D_{MI} 6_9$ $E_{MI} 7(b5)$ $A 7(b9)$

D^7 $A_{MI} 7(b5)$ $D 7(b9)$ $G_{MI} 9$ break

$G_{MI} 7$ C^9_{SUS} $A F$ $B^b_{MA}7$

(fl. 8va) $E_{MI} 9^{(add\ 11)}_{b5}$ (tutti, loco) $D_{MI} B^b F$ $D_{MI} A_{MI} 7(\#5)$
(bs.)

V.S. (turn page)

D (Cha-Cha-Chá)

(saxes)

(perc. tacet 1st x)

(pn.)

break ----- (bs.)

Chords: G_{MI} , A , (A) , G_{MI} , D_{MI} , E^b , F , $E^{7(\#9)}$, D^b , E^b

1. 2.

perc. fill 1st x

Chords: B^b , C , C , D , G_{MI} , A , A^{b13}_{SUS} , G_{MI} , A

E (Flute solo)

(pn.)

(bs.)

Till cue

Chords: (A) , G_{MI} , D_{MI} , E^b , F , $E^{7(\#9)}$, D^b , E^b , B^b , C , C , D

On cue

(end solo) **F** (Piano solo)

ff

mf

Chords: G_{MI} , A , D^b , E^b , B^b , C , $D_{MI}^{6/4}$, G_{MI}^9 , $A^{7(b9)(\#5)}$

(Piano solo)
 $A7(\flat 9)$ GMI^9 $DMI^6/9$ $(DMI^6/9) GMI^9$ $A7(\flat 9)$ GMI^9 $DMI^6/9$
 (bs.) (Vamp & solo till cue)

G (On cue) (Trp. solo begins 3rd x) Till cue On cue (end solo)
 (saxes) $DMI^6/9$ GMI^9 $A7(\flat 9)$ GMI^9 $DMI^6/9$ NC.
 (tutti)

F 3 (horns, top note) (8va) (flute)
 GMI^6 $DMI^6/9$ A^{13}
 (bs.)

I (Danzón)
 $DMI^6/9$ $EMI^7(\flat 5)$ $A7(\flat 9)$ $DMI^6/9$ $EMI^7(\flat 5)$ $A7(\flat 9)$
 (fl. 8va)

D^7 $AMI^7(\flat 5)$ $D^7(\flat 9)$ GMI^9 break

GMI^7 C^9_{SUS} $A^{\flat}$ $F^{\flat}$ $B^{\flat}MA^7$

(fl. 8va) (fl.) (pn.) $EMI^9(add 11)$ $B^{\flat 9}$ $A7(\flat 9)$ $DMI^6/9$ NC. $E^{\flat}MA^9(\sharp 11)$ D^9_{SUS}
 (bs.) tutti

This is a condensed version of the recorded arrangement.

Jazz Mambo ♩ = 124

Decisión

Oscar Hernández
(as played by Seis Del Solar)

dr. fill -----

Intro (synth.)

Intro (synth.)

Chords: C^9_{SUS} , D^{MI}_7 (add 4), $E^b_9_{SUS}$, F^9_{SUS} , $G^b_9_{SUS}$, D^9_{SUS} , F^9_{SUS} , D^9_{SUS}

(bs.)

(2-3 Clave) (Dr. tacet 1st 2x's)

(etc.)

(4x's)

NC.

(bs./pn. 8va b.)

A (synth.)

Chords: G^{MI}_9 , A^b_{13} , $E^b_{MA}_9$, $A^b_{13}(\#11)$, G^{MI}_7 (pn. octaves)

(sample bs.)

Chords: C^9 , $A^{MI}_7(b5)$, D^7 , G^{MI}_9 , $A^{MI}_7(b5)$, $A^b_9(\#11)$

Chords: G^{MI}_9 , C^9 , F^{MI}_7 , B^b_9 , $E^b_{MA}_9$ (pn. octaves, + 8va), $A^b_7(\#11)$, $A^{MI}_7(b5)$

B

Chords: $D^7(b9)$, $E^b_{MA}_9$, $A^{MI}_7(b5)$, $D^7(b9)(\#5)$, G^{MI}_7 , C^9 , F^{MI}_7 , B^b_9

(synth.)

Chords: $E^b_{MA}^9$, $A_{MI}^{7(b5)}$, $D^{7(\#9)}_{(\#5)}$, $G_{MI}^7 C^9$, $B^b^9_{SUS}$, $E^b_{7(b9)}$, $A^b_{MA}^9$

(sample bs.)

Chords: $A_{MI}^{7(b5)}$, $D^{7(\#9)}_{(\#5)}$, $A^b_{MI}^9$, $D^b_{SUS}^9$, D_{MI}^{11} , $D^{7(alt.)}$

C

Chords: $D^{7(alt.)}$, G_{MI}^9 , A^{b13} , $E^b_{MA}^9$

Chords: $A_{MI}^{7(b5)}$, $D^{7(\#9)}_{(\#5)}$, $A^b_{MA}^{7(\#11)}$

(dr./perc. continue)
pn. fill

Interlude

1. $E^b_{13(\#11)}$

2. $E^b_{13(\#11)}$

(dr./perc. continue)
NC.

Solo on form (ABC). After solos, Vamp on Interlude (perc. solo) (2nd ending on cue) then D.S. al Coda

Chords: C^9_{SUS} , $D_{MI}^{7(add 4)}$, $E^b_{SUS}^9$, F^9_{SUS} , $G^b_{SUS}^9$, D^9_{SUS} , F^9_{SUS} , D^9_{SUS} , $E^b_{SUS}^9$, F^9_{SUS} , G_{SUS}

dr. fill

(fine)

Kicks are played during head and solos.

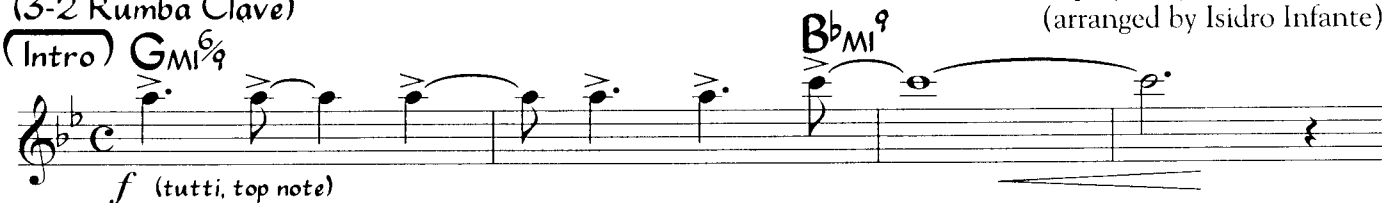
Déjala Que Baile Sola

(a.k.a. Que Baile Sola El Son)

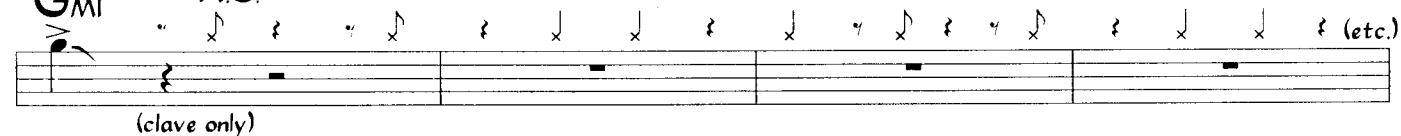
Guaracha/Guaguancó ♩ = 204
(3-2 Rumba Clave)

Juan Almeida
(as played by Louis Ramirez)
(arranged by Isidro Infante)

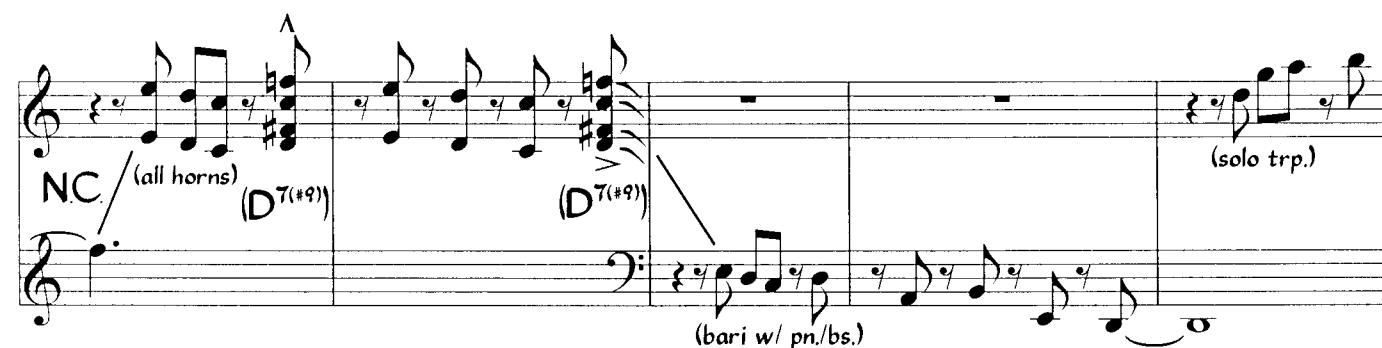
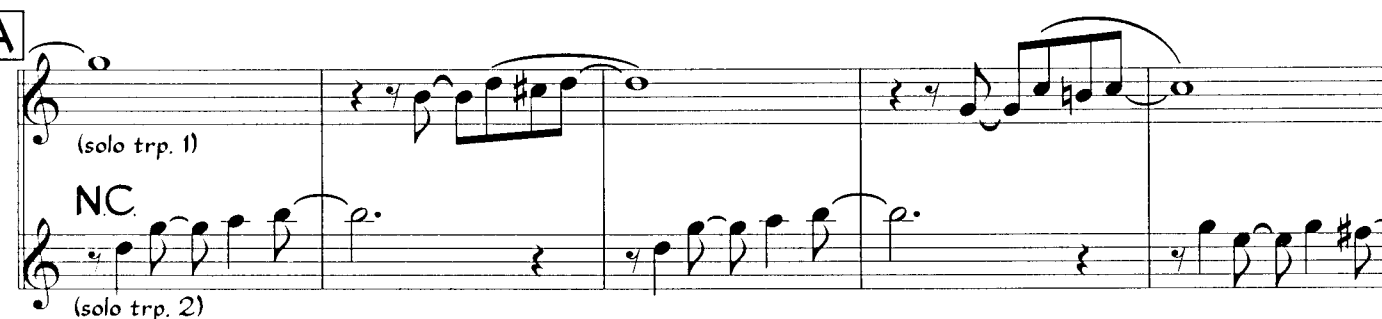
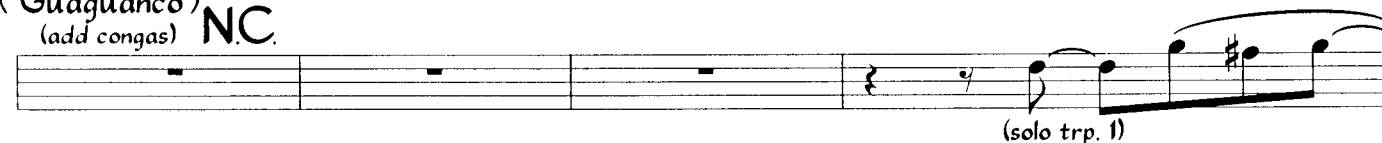
(Intro) $G_{MI}^{\flat 9}$



$G_{MI}^{\flat 9}$ (add 9) NC.



(Guaguancó) (add congas) NC.



(Guaracha) (full rhythm)



G_M (add 9)

(solo trp.) (perc. continues)

D Octaves (+ 8va)

Dé -

(Guaguancó) (2-3 Rumba Clave)

C NC. (perc. etc.)

jen - la que bai - le so - la, que bai - le so - la, (coro) so - li - ta!

G_M $\frac{6}{4}$

(solo trp.) (+ other horns) tutti Con

D NC. **G_M** $\frac{6}{4}$

e - sa gra - cia de e - lla a su ma - ne - ra, co - que - tay be - lla, (tutti)

NC. **E_b13** NC. **D⁷(#9)** NC.

(8va) (perc. continues) (bari w/ pn./bs.)

es - te sa - bro - so son.

NC.

Con el tum - bao de la con - ga que

V.S.
(turn page)

E (Guaracha) (2-3 Clave)

mar-ca con el bon-
gó. Con e-sa fi-gu-ra be-lla que to-do el mun-do te mi-

NC.

(perc. continúes)

(bari w/ pn./bs.)

(bs. tumbao, pn. montuno) (trps.)

re, bai-lan-do con la cin-tu-ra

B $\flat$

A MI 7($\flat 5$)

D 7

A MI 7($\flat 5$)

es-te sa-bro-so son.

D 7

A MI 7($\flat 5$) D 7

G MI

NC.

(bari w/ pn./bs.)

D octaves **F** (3-2 Clave)

(tutti) O-yen el pia-no, tum-ba, ma-ra-ca y cla-ve, a-ho-ra bai-lan-do bue-

G MI

G MI ($\text{MA} 7$)

G MI 7

G MI 6

G MI ($\text{MA} 7$)

G MI 7

G MI 6 A MI 7($\flat 5$) 1. D 7

no, bai-lan-do ri-co, bai-lan-do so-la, es-te ri-co

son.

Con es-te ri-co son. (horns)

G MI

NC.

D 7

G MI D octaves

(trps.)

(bari w/ pn./bs.)

(bari w/ pn./bs.)

G (2-3 Clave) C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI} (Vocal solo)

Dé - ja - la que bai - le so - la, so - la, so - li - ta. _____

F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7 D^7

(Vamp & solo till cue)

H (On cue) C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI}

(horns)

(octaves)

I C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI} (Vocal solo)

Mi - ra - la, mi - ra - la, _____ e - lla bai - la so - li - ta.

F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7 D^7 (On cue) (4x's)

J (Synth. solo) C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI} F_{MI}^7 B^b^7 $E^b_{MA}^7$

$E_{MI}^{7(b5)}$ A^7 D^7 D.S. al Coda (On cue)

(Perc. solo, with Coro, till cue, then Coro with Vocal solo 2x's, then take Coda)

(3-2 Rumba Clave) $D^{7(alt.)}$ **K** $G_{MI}^{6/9}$ $B^b_{MI}^9$

tutti _____ f (tutti, top note)

A_{MI}^{11} $D^{7(\#9)}$ (bs. fill) G octaves

Déjala Que Baile Sola (Rhythm Section)

Guaracha/Guaguancó ♩ = 204
(3-2 Rumba Clave)

(Intro) G_{MI}^6 $B^b_{MI}^9$ A_{MI}^{11} $D^7(\#9)$

f (tutti) (perc. play through)

$D^7(\#9)$ $G_{MI}^{(add 9)}$ (solo clave)

(Guaguancó) (add congas) **N.C.**

(etc.) (trp. cue)

A (trp. 1 cue) **N.C.** (trp. 2 cue)

(perc. continue) (bs./pn. tacet)

(horns) $D^7(\#9)$ $D^7(\#9)$ **N.C.** (trp. cue)

f (bs. w/ pn. octaves)

B **(Guaracha)** (full rhythm)

(pn. montuno, plus 8va b.)

G_{MI} C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^7(b5)$

(sample bs.)

D⁷ G^{mi}7 C⁷ G^{mi}7

C⁷ G^{mi} (add 9) D octaves

(bs.) (perc. continues)

Guaguancó (2-3 Rumba Clave)

C NC. (clave)

(vocal w/ perc. only)

NC.

(solo trp. cue) (+ other horns) *f* (tutti)

D NC. G^{mi}6/9 NC. E^b13 NC. D⁷(⁹/₅) NC.

(vocal w/ perc. only) *f* (tutti)

NC.

(bs. w/ pn. octaves) (vocal w/ perc. only)

V.S.
(turn page)

E (Guaracha) (2-3 Clave)

NC. (pn.) (bs.)

(pn. montuno, octaves)

B^b B^bMA⁷ B^b

B^b A^{MI}7(b5) D⁷ A^{MI}7(b5) D⁷ (etc.)

A^{MI}7(b5) D⁷ G^{MI} (pn.) NC. (bs. w/ pn. 8va b.)

F (3-2 Clave)

NC. (montuno, octaves) G^{MI} G^{MI}(MA⁷) (etc.)

G^{MI}7 G^{MI}6 G^{MI} G^{MI}(MA⁷) G^{MI}7 G^{MI}6

A^{MI}7(b5) 1. D⁷ G^{MI} NC. 2. D⁷ G^{MI} D octaves (bs. w/ pn. octaves)

(2-3 Clave)
(Coro)

G

(pn. montuno, octaves)

(sample bs.)

(Vocal solo)

Chords: C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$ $A_{MI}^{7(b5)}$ D^7 G_{MI}

H (On cue)
(horns)

(etc.)

(Vamp till cue) (etc.)

Chords: F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7 D^7 C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{MA}^7$

Chords: $A_{MI}^{7(b5)}$ D^7 G_{MI} F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ $A^{7(b5)}$ D^7

I C_{MI}⁷ (Coro) F⁷ B^b_{MA}⁷ E^b_{MA}⁷ A_{MI}^{7(b5)} D⁷ G_{MI} (Vocal solo) F_{MI}⁷ B^b⁷

(bs. & pn. etc.)

E^b_{MA}⁷ E_{MI}^{7(b5)} A⁷ D⁷ (On cue) (4x's) J C_{MI}⁷ F⁷ B^b_{MA}⁷ E^b_{MA}⁷

(Synth. solo)

Chords: $A_{MI}^{7(b5)}$ D^7 G_{MI} F_{MI}^7 B^b^7 $E^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7 D^7

D.S. al Coda (On cue).
(Perc. solo till cue, then Coro w/
Vocal solo 2x's, then take Coda.)

(3-2 Rumba Clave)

⊕ D⁷(alt.) K G_{MI}^{6/9} B^b_{MI}⁹ (perc. continue)

(tutti) f

A_{MI}¹¹ D⁷(#9) G octaves

(bs.) sample bs. fill - (tutti)

Déjala Que Siga Andando

Guaracha (Charanga style) ♩ = 94
(3-2 Clave)

Jose Antonio Méndez
Reinaldo Bolaños
(as played by Orquesta Batachanga)

(Intro) F (D. C. only) *mf* (ti.) (fl.)

F^{MA} F⁹ B^{b6} B^{bMI} F

F^{MA} G^{MI} C⁷ 8va C⁷ C^{#7} D^{MI} NC.

F¹³ B^{bMA} B^{bMI} E^{b13} F¹³ E^{b13} 8va

E^{b13} 8va D^{b13} C¹³ NC. F^{6/9}

A (2-3 Clave) (tutti) (2nd x F^{MA} G^{MI} C⁷ F^{MA} G^{MI} A^{MI} A^{b9} D⁷)

Di - me que es lo que te pa - sa, que el te - mor tu pe - cho a - bra - za.
Si tú sa - bes que te a - do - ro, que en el cie - lo vi - bra el co - ro.

B^{MI} E^{7(b9)} A^{MI} D⁷ G^{MI} C⁷ F^{MA} B^{b13}

Quié - re - me a - sí, con fre - ne - sí mi a - mor, co - mo, yo a tí. (fl. 8va)

Di - me por que no pue - do yo te -

2. G^{MI} C⁷ F^{MA} 3 F⁶ 8va D^{MI} **B** F⁹ A⁷ SUS D^{MI} 8va

ner, tu gran que - rer. (fl.) (strs.) (fl.)

D^{MI} F⁹ A⁷ SUS G^{MI} C⁷ E^{MI} D^{MI} D^{bMI} C^{MI}

(strs.) (fl.)

C C^{MI} F⁷ C^{MI} F⁷ B^{bMA} B^{b6} B^{bMA} B^{b6}

ci - de - te, A en - tre - gar - me el co - ra - zón ya -

B^{bMI} E^{b7} B^{bMI} E^{b7} A^{bMA} A^{b6} G^{MI} C⁷

sí sa - brás lo que es el a - mor. (fl.)

D G^{MI} A^{MI} B^{b6} B^{dim.} C⁶ C^{#7} D^{MI} C[#] C⁷ G⁹

Di - me que es lo que te pa - sa, que el te - mor tu pe - cho a - bra - za.

B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ D⁷ Φ^1 G_{MI}⁷ C⁷
 Quié - re - me a - sí, con fre - ne - sí mi a - mor, co - mo - yo a

Φ^1 G_{MI}⁷ C⁷ F_{MA}⁷ F⁶ E¹³_{SUS} (+ fl. 8va) E^{b13}_{SUS}
 mor, co - mo - yo a tí. (strs.)
 C¹³_{SUS} (fl. 8va) G_{MI}⁷ C¹³ F⁶ D^{7(#9)}_(#5)
 (tutti) (Vocal solo)

F G_{MI}⁷ C⁷ F_{MA}⁷ A_{MI}⁷ A^b_{MI}⁷ C G_{MI}⁷ C⁷ F_{MA}⁷ F⁶
 Dé - ja - la que si - ga an - dan - do. (Vamp till cue)

G (On cue) G_{MI}^{7(b5)} G^{b7} F_{MI} (fl.) A^{b7} G_{MI}^{7(b5)} G^{b7} F_{MI} A^{b7}_{8va}
 (strs.)
 G_{MI}⁷ A⁷ D_{MI}⁷ F⁹ E_{MI}^{7(b5)} A^{7(#9)}_(#5) D_{MI}⁷ A^{b9} G_{MI}⁷ C⁷ B^b_{MI}⁷ E^{b7}
 (strs./fl. 8va)

H E_{MA}⁷ A^{9(#11)} A^b_{MI}⁹ F⁹ (fl. 8va) B^b_{MA}⁹ B^b_{MI}¹¹
 (strs./fl. loco)
 E^{b13} E^{b13} D¹³ D^{b13} C¹³ (fl.) Φ^2
 (strs., pizz.) (Flute solo) (tutti)

NC. break - (pn./bs.)
I G_{MI}⁷ (1st x only) C⁷ F_{MA}⁷ F⁶ G_{MI}⁷ C⁷ F_{MA}⁷ F⁶
 Dé - ja - la que si - ga an - dan - do. (Vamp & solo till cue)

J (On cue) G_{MI}⁷ C⁷ F_{MA}⁷ (Vocal solo) F⁶ G_{MI}⁷ C⁷ F_{MA}⁷ F⁶
 Dé - ja - la que si - ga an - dan - do. (Vamp & solo till cue)

Φ^2 NC. break - (pn./bs.) G_{MI}⁷ C¹³ F⁶ D_{MI}^{9(MA7)}
 (tutti, fl. 8va)

On cue, D.S. al Coda Two

This is a condensed version of the recorded arrangement.

Déjala Que Siga Andando (Rhythm Section)

Guaracha (Charanga style) $\text{♩} = 94$

(3-2 Clave)

(Intro) F (pn. comp) F_{MA}^9 F^9 B^b6 $B^b_{MI}6$ F

mf (bs.)

(pn. + 8va b.) F_{MA}^9 $G_{MI}7$ C^7 C^7 $C^{\#o7}$ D_{MI} NC.

(bs.) F^{13} $B^b_{MA}^9$ $B^b_{MI}^9$ E^b13 F^{13} E^b13

E^b13 D^b13 C^{13} NC. F^6_9

(bs.) (1st x) (tutti)

E^b13 D^b13 C^{13} NC. F^6_9

(bs.) (1st x) (tutti)

A (2-3 Clave) (pn. sample montuno, octaves) $G_{MI}7$ C^7 $G_{MI}7$ C^7 (2nd x) $F_{MA}7$ B^b9 $A_{MI}7$ $A^b9(III)$ $B_{MI}7(b5)$ $E7(b9)$ (etc.)

(sample bs.)

$A_{MI}7$ D^7 $G_{MI}7$ C^7 $F_{MA}7$ B^b13 $G_{MI}7$ C^7 $F_{MA}7$ F^6 $D_{MI}^6_9$

B $D_{MI}^6_9$ F^9 A^7_{SUS} $D_{MI}^6_9$ F^9 A^7_{SUS} $G_{MI}7$ (pn. montuno) C^7

(sample bs.)

$E_{MI}7$ $D_{MI}7$ $D^b_{MI}7$ $C_{MI}7$ $C_{MI}7$ F^7 $B^b_{MA}7$ B^b6 $B^b_{MI}7$ E^b7

(etc.)

$A^b_{MA}7$ A^b6 $G_{MI}7$ C^7 **D** $G_{MI}7$ $A_{MI}7$ B^b6 $B^{dim.}$ C^6 $C^{\#o7}$ D_{MI}

D_{MI} $C^\#$ C G^9 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 D^7 Φ^1 G_{MI}^7 C^7
 D.C. al Coda One (w/ repeat)

Φ^1 G_{MI}^7 C^7 F_{MA}^7 F^6 E C^{13}_{SUS} E^{b13}_{SUS}
 (bs.) tutti

E^{b13}_{SUS} C^{13}_{SUS} (+ pn. octs.) G_{MI}^7 C^{13} F^6 $D^{7(\#9)}$
 (tutti)

(Coro/Vocal solo)
 F G_{MI}^7 C^7 F_{MA}^7 A_{MI}^7 A^{b7}_{MI} C G_{MI}^7 C^7 F_{MA}^7 F^6
 (sample bs., pn. montuno) (Vamp till cue)

(On cue)
 G $G_{MI}^{7(b5)}$ G^{b7} F_{MI} A^{b7} $G_{MI}^{7(b5)}$ G^{b7} F_{MI} A^{b7} G_{MI}^7 A^7

D_{MI}^7 F^9 $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ D_{MI}^7 A^{b9} G_{MI}^7 C^7 B^{b7}_{MI} E^{b7}

H E_{MA}^7 (pn. comp) $A^9(\#11)$ A^{b9}_{MI} F^9 B^{b9}_{MA} B^{b11}_{MI}

E^{b13} D^{13} D^{b13} C^{13} Φ^2

NC. break (pn. octaves) (Fl. solo)
 I G_{MI}^7 C^7 F_{MA}^7 F^6 G_{MI}^7 C^7 F_{MA}^7 F^6
 (Vamp till cue)

(On cue) (Coro/Vocal solo)
 J G_{MI}^7 C^7 F_{MA}^7 F^6 2
 (Vamp till cue)

On cue,
 D.S. al Coda Two

Φ^2 NC. break (pn. octaves) G_{MI}^7 C^{13} F^6 $D_{MI}^9(MA^7)$
 (bs.) (tutti)

This is a condensed version of the recorded arrangement.

Mambo ♩ = 102
(2-3 Clave)

Déjame Soñar

Périn Vázquez
(as played by Tito Punte)
(arranged by Ray Santos)

Intro

(horns, top note)

$B^b_{MI}9$ $B^b_{MI}6$ $E^b_{MI}9$ $E^b_{MI}6$ $F7(alt)$ $B^b_{MI}6$

(bs.) (etc.)

E^b9 A^b13 $D^b_{MA}7$ $G^b_{MA}7 + 8va$

(octaves)

$B9(b5)$ $B^b_{MI}9(MA7)$ $E^b13(\#11)$

(bs.) tutti

A

break G^b13 $F7$ $B^b_{MI}6$ break G^b13 $F7$ $B^b_{MI}6$

Que no me cam - bien na - da por a - llá, que yo lo quie - ro ver tal co - mo es - tá,

(Time)

B^b_{MI} (tumbao & montuno) A^b9 G^b13 $F7$ $B^b_{MI}6$

Puer - to Ri - co lin - do me ha - ce tan ri - co po - der pen - sar, (horns, top note)

B^b_{MI} A^b9 G^b13 $F7$

que yo soy tu hi - jo, co - mo Mu - ñoz, Mo - re - lia Es - co - bar, (horns)

$F7$ $C_{MI}7(b5)$ $B13$ $B^b_{MI}7$ $B^b_{MI}6$

y o - tros tan - tos hi - jos y no - bles hom - bres que no hay que ha - blar. (horns)

$E^b13(\#11)$ A^b13 G^b13 $F7 + 8va$

Y es que no hay his - to - ria ni u - na me - mo - ria pa - ra ol - vi - dar. (horns)

$F7$ $C_{MI}7(b5)$ $B13$ $B^b_{MI}7$ $E^b_{MI}6$ $F7$

E - res Puer - to Ri - co, mi gi - gan - te chi - co y dé - ja - me so - ñar, tutti

(horns- tacet 1st x)
3rd x 8va

dé - ja - me so - ñar. (horns) NC. (pn. tenths, bs. lower note)

break

tutti

(3x's) (+ 8va)

break

D break

1. Que mi San Juan lo de-jen co - mo es-tá y que no le qui - ten na - da, na - da más.
2. Yo quie-ro o - ir un jí - ba - ro can - tar, y le con - tes - ta un ga - to'e ma - dru - ga'.

(Time)

B^bMi (tumbao & montuno) **A^b13** **G^b13** **F⁷** (horns)

Que sea Ma - ya - gües es - tu - dian - til or - gu - llo de a - llí,
Co - mer po - ma - ro - sa y o - ler las ro - sas de mi ro - sal.

F⁷ **C^{Mi}7(b5)** **B¹³** **B^bMi⁷** (horns)

guár - da - me un pal - mar y un a - man - ne - cer can - tan - do un sor - sal.
Del nor - te y del es - te del sur y o - es - te Pon - ce o San Juan.

E^b7 **A^b7** **G^b7** **F⁷** (horns)

Quie - ro u - na ha - ma - ca, ca - fé en la ja - ta - ca, guá - va - ra de a - llí,
Va - lle de Co - llo - res, del a - mén que llo - re nien - tras lle - go a - llá,

F⁷ **C^{Mi}7(b5)** **F⁷** **B^bMi⁶** **E^bMi⁶** **F⁷** (tutti, top note)

y dé - ja - me so - ñar des - de a - quí, dé - ja - me so - ñar.

break

B^bMi⁶ (Time) **E^b** **B^bMi⁶** (tumbao & montuno) **G^bMA⁷**

Dé - ja - me so - ñar. (tutti, top note) (horns)

F⁷(#5) **B^bMi⁷** **E^b7** **A^bMi⁷** **D^b7** **G^bMA⁷** **B⁹(b5)** **B^bMi⁶**

(trbs.) (+ trps.) (tutti, top note)

D.S. al Coda

F

ñar. (horns) (top note)

(pn.) (sample montuno)

NC. F octaves B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ $F^{7(b9)}$ $B^b_{MI}^6$ (etc.)

(bs.) (tutti) (sample) (etc.)

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ F^7 (Vocal solo) $B^b_{MI}^6$

Dé - ja - me so - ñar — des - de a - cá, dé - ja - me so - ñar.

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ F^7 $B^b_{MI}^6$

(Vamp till cue)

G (On cue)

$B^b_{MI}^6$ $E^b_{MI}^6$ $F^{7(alt)}$ $B^b_{MI}^6$

(horns)

$B^b_{MI}^6$ $E^b_{MI}^6$ $F^{7(alt)}$ $B^b_{MI}^6$

(saxes) (+ brass) (saxes) (+ brass)

C^7 $B^b_{MA}^7$ B^b_{MI} (Vocal solo) B^b_{MI} $E^b_{MI}^6$ F^7 B^b_{MI} $B^b_{MI}^6$

F octaves

tutti —

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ F^7 1-3. B^b_{MI} $B^b_{MI}^6$ 4. B^b_{MI} $B^b_{MI}^6$

Dé - ja - me so - ñar — des - de a - cá, dé - ja - me so - ñar. (saxes)

I (tumbao & montuno) (trps., tacet 1st 2 x's)

B^b_{MI} $B^b_{MI}^7$ $E^b_{MI}^6$ $F^{7(alt)}$ 1-3. B^b_{MI} $B^b_{MI}^6$

(saxes)

4.

(trps.)

Que no me cam-bien ná. Dé-je-lo co-mo es-tá. Que no me

(w/ lead vocal ad lib.)

(tacet last x)

(saxes)

(Vamp till cue)

Chords: B^b_{MI} , $B^b_{MI}^6$, B^b_{MI} , $B^b_{MI}^7$, E^b_{MI} , F^7 , B^b_{MI} , $B^b_{MI}^6$

J (On cue)

(horns, top note)

(bs.)

Chords: $B^b_{MI}^9$, $B^b_{MI}^6$, $E^b_{MI}^9$, $E^b_{MI}^6$, $F^{7(alt.)}$, $B^b_{MI}^6$

(octaves)

+ 8va

Chords: E^b_9 , A^b_{13} , $D^b_{MA}^7$, $G^b_{MA}^7$

$B^9(b5)$

$B^b_{MI}^9(MA^7)$, $E^b_{13}(\#11)$

tutti-----

Sample bass & piano, letters A & D, bars 5-9

(sample pn., + 8va b.)

(etc.)

(etc.)

Chords: B^b_{MI} , A^b_{13} , G^b_{13} , F^7

Son-Montuno ♩ = 172
(2-3 Clave)

Dile A Catalina

Arsenio Rodríguez
(as played by Irakere)

(Intro) (Piano solo)

Chord progression: (F) (Bb) (C) (Bb) (F) (Bb) (perc.) (C) (Bb) G^{MI}¹¹

Performance notes: (bs./perc. tacet) (horns) (add bass) (pn.)

Chord progression: A^{MI}¹¹ B^{MI}¹¹ A^{7(b9)} B^{MI}⁹ F^{MI}⁹ D^{MI}⁹ D^{b13} C¹³ NC

Performance notes: (bs./tutti)

A

S: Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es tá pa - san - do.

Chord progression: F Bb C Bb F Bb C Bb

Performance notes: (sample bs.) (pn. montuno)

(Trp. solo)

Chord progression: F Bb C Bb F Bb C Bb

Performance notes: 3. (Vocal solo)

le a Ca - ta - li - na que ven - ga pa - ra a - cá, di - le que la yu - ca se me va a pa - sar.
yu - ca la trai - go ri - cay bue - na ver - dad. Di - le que por fin si me la va a com - prar.

Chord progression: A^{MI}⁷ D^{MI}⁷ B^b C NC

Performance notes: (pn.) (vocal/horns) (tutti)

Chord progression: B^bMA⁷ A^{MI}⁷ G^{MI}⁷ FMA⁷ E^{MI}^{7(b5)} A^{7(b9)} D^{MI}⁷ G¹³ C¹³

Performance notes: (horns) D.S. al Coda (with repeats)

(horns)

$B^b_{MA}{}^7$ $A_{MI}{}^7$ $G_{MI}{}^7$ F^6 NC

(pn.)

(tutti)

D

Di - le - a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es - tá pa - san - do.

$F^6_{\flat}$ $B^b_{\flat 6}$ $E^7(alt.)$ $A^7(alt.)$ $D_{MI}{}^9$ $G^{13(\sharp 11)}$ C^{13} C^b_{13} B^b_{13}

(bs.) (pn. comp)

(Vocal solo)

(sample pn. montuno, octaves)

F B^b C B^b F B^b C B^b

(etc.)

(3x's)

E

(horns)

F B^b C B^b F B^b C B^b shake $G_{MI}{}^9$

(Trp. solo)

$G_{MI}{}^9$ $A_{MI}{}^9$ $B_{MI}{}^9$ $E^b_{\flat 7(\flat 5)}$ $A^b_{MA}{}^9$ $D^b{}^9$ C^9_{sus} $C^7(\sharp 5)$ F B^b

C B^b F B^b C B^b shake (Trp. solo) F B^b C B^b

1. F B^b C B^b

2. (end solo) F NC

(bs.) (tutti)

V.S.
(turn page)

F

Di - le a Ca - ta - li - na que se com - pre un gua - yo que, la yu - ca se me es tá pa - san - do.

break

(bs.) (pn. montuno) (etc.)

(Vocal solo) (w/ background Coro)

Se me es - tá pa - san - do, se me es - tá pa - san - do,

(4x's)

G

Se me es - tá pa - san - do,

(horns)

3 3

(+ 3va)

shake

1. 2. 3.

se me es - tá pa - san - do. tá pa - san - do.

(+ 8va) shake

(perc.)

(Gtr. solo pick-ups)

H

(Gtr. solo)

(rhythm etc.)

(Vamp & solo till cue)

I

(tacet 1st x)

(son.)

Sé que te gus - ta el son. Sé que te gus - ta el

(sample bs.)

(3x's)

J

(Piano solo)*
(1st x only)

(son.)

(sample bs.)

Till cue

On cue (end solo)

(horns)
NC

(bs./tutti)

* At letter J, piano may add 7ths and altered notes to chords.

K

Di - le_a Ca - ta - li - na que se com - pre_un gua - yo que, la yu - ca se me es - tá pa - san - do.

(plus Trp. solo)

break

(bs./tutti) (bs.) (pn. montuno) (etc.)

(w/ Trp. solo)

(horns)

1. 2. 3.

Se me es - tá pa - san - do. Se me es - tá pa - san - do.

(bs.) (etc.)

(Trp. solo etc.)

Se me es - tá pa - san - do.

(end solo)

L

Di - le_a Ca - ta - li - na que se com - pre_un gua - yo que, la yu - ca se me es - tá pa - san - do.

(bs.)

Di - le_a Ca - ta - li - na que se com - pre_un gua - yo que, (horns)

F B^b C B^b G^M A^M B^M A^{7(b9)} B^M

(pn.) (horns/coro bottom note)

Di - le que por fin si me la va_a com - prar.

F^M D^M D^{b13} C¹³ NC.

(bs./tutti)

Candido Fabr 
(as sung by Issac Delgado)
(arranged by A. Bola os)

B A_{MA}^9 (1st x add chords only) $G^{\#}MI^7$ $C^{\#}MI^7$

í - do has - ta tu al - tar to - das las flo - res, y en un ja -

A_{MA}^9 $C^{\#}MI^7$

rrón un po - co de a - gua ben - di - ta. Es - ta can -

D^E $D^{(\#5)}E$ $C^{\#7(\#9)(b5)}$ $A^{\#}MI^7(b5)$

ción es pa - ra ti mi vir - gen - ci - ta, y más de

mi el co - ra - zón doy sin te - mo - res. (trp.)

C B^{13}_{SUS} (pn./bs. tacet 1st x) $G^{\#7(b9)}_{(5)}$ $C^{\#MI7}$ C^{13}

(trp.)

B^{13}_{SUS} $B^7(alt.)$ 1. 2.

(Perc. solo) $F^6_{(omit\ 3)}$ $B^7_{MA(b5)}$ NC. (perc. continue) E^{MA7}

f tutti *mf* Di - me si es
D.S. al Coda

$F^{\#}E$ E^{MA9}

rá. *mf* Quién ven -

D (E^{MA7}) (solo vocal w/ perc. only)

drá ca - da ma - ña - na de do - min - go pa - ra de -

($C^{\#MI7}$) ($F^{\#}E$)

cir - te que en mí siem - pre vi - vi - rás. Se - ré la bri -

($A^{MA7(b5)}$) ($D^{13(\#11)}$)

sa o el mur - mu - llo en - tre la gen - te; vol - ve - ré a

($F^{\#MI7}$) (B^7) (E^{MA7}) (plus harmony)

ver - te di - me tu quien lo sa - brá. Vol - ve - ré a

($F^{\#MI7}$) (B^7) (E^{MA7})

ver - te di - me tu quien lo sa - brá. V.S.
(turn page)

E NC. *f* (horns) C octs. D octs. G octs. A octs.

NC. (solo vocal) Di - me...

F NC. (bs./pn. tacet, perc. continues) B⁹_{SUS}

tú que lo sa - bes, Vir - gen de la Ca - ri - dad. (bs./pn.)

B⁹_{SUS} C[#]MI⁹ C¹³ (B) **G** break -

(coro) Di - me tú que lo sa - bes, Vir - gen de

B⁹_{SUS} (Vocal solo) C[#]MI⁹ C¹³

la Ca - ri - dad (bs.) Di - me

H B⁹ C[#]MI (Vocal solo) B_{C#} C⁷

tú que lo sa - bes, Vir - gen de la Ca - ri - dad.

B⁹_{SUS} C[#]MI⁹ 1. C¹³ 2. NC.

Di - me

I B¹³(b9) (horns) E⁹_{SUS} A⁹_{SUS} B¹³(b9)

B¹³(b9) D^{MI}7(#5) C[#]MI⁷(#5) C¹³ (1st x) (B¹³(b9))

J NC. break -

Y lo que no sa - bes tú no lo sa - be na - die.

(Vocal solo)

 Y lo que

[K] **(Vocal solo)**

 no sa - bes tú no lo sa - be na - die. Y lo que
(Vamp till cue)

[L] **(On cue)**

 no sa - bes tú no lo sa - be na - die. Y lo que

[M]

 no sa - bes tú no lo sa - be na - die. Y lo que

[N]

 no sa - bes tú no lo sa - be na - die. Y lo que
(Vamp & fade)

2nd verse (letters A & B on D.S.):

Dime si es cierto que los muertos van al cielo
 y que allá arriba pueden hablar entre sí;
 y llevaré por lo menos el consuelo
 que volveré con los míos que perdí.

Y cual vendrá de mis amigos a mi tumba,
 si cantarán a mi nombre los trovadores
 y cual será la que vendrá de mis amores
 y sin rencores mi retrato besará.

This is a condensed version of the recorded arrangement.

Dime Tú Que Lo Sabes (Rhythm Section)

Guaguancó ♩ = 116

(3-2 Rumba Clave)

(Intro) (synth. w/ perc.)

(bs. & pn. tacet)

(add piano)

1. 2. (dr. fill)

f (add bass)

E octaves (perc. continues)

A *S* (bs., tacet 1st x)

F# *E* *A* *MA*⁹ (1st x) (add comp)

(bs. tacet 1st x)

G# *MI*⁷ *C#* *MI*⁷ *A* *MA*⁹ *C#* *MI*⁷ *D* *E*

D *E* *D* *(#5)* *C#* *7* *(#9)* *A#* *MI* *7* *(b5)* *A* *B* *A* *(#5)* *B* *F#* *E* *Ø*

C B^{13}_{SUS} $G\#7(\flat 9)$ $C\#_{MI}^7$ C^{13}

(tacet 1st x)

B^{13}_{SUS} $B^7(alt.)$ 1. $B^7(alt.)$ 2. $B^7(alt.)$ (Perc. solo)

(2nd x)

$F^{6/9}_{omit\ 3}$ $B^{\flat}_{MA}7(\flat 5)$ N.C. D octs. E octs. (perc. continues) E_{MA}^7

f tutti D.S. al Coda

$F\#_E$ E_{MA}^9 **D** (E_{MA}^7) (vocal w/ perc.)

(bs./pn. tacet)

$(C\#_{MI}^7)$ $(F\#_E)$ $(A_{MA}^7(\flat 5))$ $(D^{13}(\flat 11))$

$(F\#_{MI}^7)$ (B^7) (E_{MA}^7) $(F\#_{MI}^7)$ (B^7) (E_{MA}^7)

E N.C. (horns)

f (bs. w/ pn. octaves)

D_{SUS} E_{SUS} E E octaves

V.S. (turn page)

F G**(Coro/Vocal solo)**
(1st x, solo vocal)

NC.
(perc. continues)

(pn.)

B^{13}_{SUS}

$C^{\#}MI^9$

(bs./pn.)

(pn. 8va b.)

$C^{\#}MI^9$

(C^{13})

(sample pn.)

B^9

(sample bs.)

H

$C^{\#}MI$

$B/C^{\#}$

$C^{\#}MI$

$C B^{13}_{SUS}$

(bs./pn.)

$C^{\#}MI^9$

C^{13} (N.C. 2nd x)

$B^{13(b9)}$ (2nd x)

$B^{13(b9)}$

E^9_{SUS}

A^9_{SUS}

$B^{13(b9)}$

(bs., 2nd x)

(bs. in 1st x)

$D^{MI}7(\#5)$

$C^{\#}MI7(\#5)$

C^{13}

$B^{13(b9)}$

1.

2.

C^{13}

J

(+ 8va)

NC.

(pn. octaves)

(sample montuno)

$C^{\#}MI$ $C^{\#}MI^7$ $F^{\#7}$ $C^{\#}$

(bs.)

K

B $F^{\#}MI$ $G^{\#}$ $D^9(\#11)$ $G^{\#7}$ (etc.)

$C^{\#}MI$ $C^{\#}MI^7$

(last x)

$F^{\#7}$ B $F^{\#}MI$ $G^{\#}$ $D^9(\#11)$ $G^{\#7}$

(Vamp till cue)

L

(On cue)

$C^{\#}MI$ $F^{\#}$ NC.

(tacet 1st x)

(bs. w/ pn. octaves)

1-3. $C^{\#}MI$ 4. $C^{\#}MI$

W

$C^{\#}MI$ $F^{\#7}$ (pn. montuno like **J**) B $F^{\#}MI$ $G^{\#}$ $D^9(\#11)$ $G^{\#7}$ (etc.)

(tutti) (bs.)

N

$C^{\#}MI$ $C^{\#}MI^7$ $F^{\#7}$ B $F^{\#}MI$ $G^{\#}$ $D^9(\#11)$ $G^{\#7}$

(Vamp & fade)

This is a condensed version of the recorded arrangement.

Samba Canção

♩ = 110

Dom De Iludir

Caetano Veloso
(as sung by Nana Caymmi)

A

Não me ve-nha fa-lar na ma-lí-cia de to-da mu-sa-be ex-pli-car, vo-cê sa-be en-ten-der, tu-do

(E¹³) A MA⁹ (sample comp) G MI⁷ C¹³ SUS (etc.)

(sample bs.) (etc.)

lher, bem. ca-da um sa-be a dor e a de- Vo-cê es-tá, vo-cê é, vo-cê

F MA⁷ D¹³ D^{7(b9)} G MI⁹

lí-cia de ser o que é. Não me faz, vo-cê quer, vo-cê tem. Vo-cê

B^b MI⁹ E^b⁹ A^b MA⁹ A^b^{6/9} A^b⁹ SUS A^b^{7(b9)}

B

o-lhe co-mo se a po-lí-cia an-dasse a-traz de mim. diz a ver-da-de a ver-da-de, é o seu dom de i-lu-dir.

D^b MA⁹ B MI⁹ E^{7(b9)} A MA⁹

Ca-le a bo-ca e não ca-le na bo-ca no-tí-cia ru-Co-mo po-de que-rer que a mu-lher vá vi-ver sem men-

G¹³ F[#]^{7(b9)} B¹³ B^{9(b13)} E¹³ SUS E^{7(b9)}

(last x)

im. (pn.) tir. Vo-cê

A MA⁹ F[#]^{7(b9)} B MI⁹ E^{13(b9)}

(bs. w/ pn. 8va b.)

Solo on form (AB).
Take Coda last x to end.

B MI⁹ E^{13(b9)} A MA⁹



Photo by Robert Feinberg

CAETANO VELOSO

Medium Latin Jazz

♩ = 122

Don Quixote

Milton Nascimento
César Camarga Mariano
(as sung by Milton Nascimento)

(Intro)

(pn., sample voicings)

A

(bs. w/ bs. dr.)

(bs. w/ bs. dr., head & solos)

(sample bs.)

(etc.)

é mui-to mais.
se es-ten-de-rá.

B

Te - nha as li - nha da mão i - nex - plo - ra - das a - in -
 O mais sá - bio dos ho - mens se per - gun - ta a - in -

da. E, da: "de on - de eu sa - í?

Me en - si - na a sen - tir!"

D (Vocal 4x, then Solo) (upper notes begin 3rd x)

(coro) Fe - cho con - ti - go, - te que - ro a - té, - en - quan - to o céu qui - ser.
 go, - te que - ro a - té de - pois que o céu qui - ser.

(sample bs.) (etc.)

Fe - cho con - ti - go no que o a - mor dis - ser.
 Se - ja u - to - pi a o que o a - mor dis - ser.

Till cue On cue

(upper note tacet 1st x)

(Vamp, solo & fade)

Note: Last solo may end at B, vocal as is B to end, with "B, 2nd Verse".

Chords in parentheses are used for solos.

Samba

♩ = 116

É

Luis Gongzaga, Jr. ("Gonzaguinha")

A C_{MA}^7 (gtr.) $C_{MA}^7(\#5)$ $C_{MA}^7(\text{add } 6)$ $C_{MA}^7(\#5)$ (etc.)

É a gen - te quer va - ler O nos so a -

C_{MA}^7 $C_{MA}^7(\#5)$ $C_{MA}^7(\text{add } 6)$ $C_{MA}^7(\#5)$

mor. D_{MI}^7 $D_{MI}^7(\#5)$ D_{MI}^6 $D_{MI}^7(\#5)$

A gen - te quer va - ler nos so su - or.

D_{MI}^7 $D_{MI}^7(\#5)$ D_{MI}^6 $D_{MI}^7(\#5)$

mor. G_{MI}^9 C^9

A gen - te quer do bom, e do me -

G_{MI}^9 C^9

lhor. G_{MI}^9 C^9

A gen - te quer ca - ri - nho e a - ten -

F_{MA}^9 $F^{\flat 9}$

cão. F_{MA}^9 $F^{\flat 9}$

A gen - te quer ca - lor no co - ra -

cão. $F^{\sharp}_{MI} 7(\flat 5)$ $B^7(\#5)$

A gen - te quer su - ar mas de pra - zer.

E_{MA}^9 $F_{MI} 7(\flat 5)$ $B^{\flat} 7$

de. E_{MA}^9 $F_{MI} 7(\flat 5)$ $B^{\flat} 7$

A gen - te quer vi - ver a li - ber - da -

$E^{\flat}_{MA} 9$ $E_{MI} 7(\flat 5)$ A^7

de. $E^{\flat}_{MA} 9$ $E_{MI} 7(\flat 5)$ A^7

A gen - te quer vi - ver fe - li - ci - da -

D_{MA}^9 A_{MI}^7 $D^7(\flat 9)$

de. D_{MA}^9 A_{MI}^7 $D^7(\flat 9)$

B G_{MA}^7 $C^9(\#11)$

a gen - te não tem ca - ra de pa - na -

É,

ca. A gen - te não tem jei - to de ba - ba -
 ca. a gen - te não es - tá com a mão dis - pos -
 ta na ja - ne - la prá pas - sar a mão ne - la.
 É, a gen - te quer vi - ver pe - lo di - rei -
 to. A gen - te quer vi - ver to - do res - pei -
 to. A gen - te quer vi - ver u - ma na - ção.
 A gen - te quer é ser um ci - da - dão.
 A gen - te quer vi - ver u - ma na - ção.
 É, é, é, é.
 A gen - te quer é ser um ci - da - dão.
 A gen - te quer vi - ver u - ma na - ção.

D.C. al Coda

(Vamp & fade)

Note: Beginning with just guitar, gradually adding more instruments (and voices).

Eastern Joy Dance

Mulgrew Miller
(as played by Tito Puente)
(arranged by Marty Sheller)

Güiro $\text{♩} = 200$

(optional
perc. Intro) **A** (flug./sop.)

pn. fill - - - - -

(trb.) $B_{MA}^7(b5)$ break - - - - - $D^7(\#9)$ pn. fill - - - - -

(bs.) G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$

G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$ $B_{MA}^7(b5)$ break - - - - - $D^7(\#9)$

(bs.)

pn. fill - - - - - (flug. sop. trb.) pn. fill - - - - - (flugelhorn)

G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$ G_{MI}^9 $E_{bMA}^7(b5)$

break - - - - -

B (flug./sop.)

(trb.) $E_{MI}^9(b5)$ $A^{13(b9)}$ A_{b9}^{sus} $A_{b7}^7(\#9)$ $D^6/9(\#11)$

(bs.)

pn. fill - - - - -

$B_{b13(b9)}$ $B_{b7}^7(\#9)$ E_{bMI}^9 $C_{bMA}^9(b5)$ E_{bMI}^9 $C_{bMA}^9(b5)$ E_{bMI}^9 $C_{bMA}^9(b5)$ E_{bMI}^9 $B_{b13(b9)}$

C (play as is each x)
(horns)

(Solo)

B_{MA}^{9(b5)} break

D^{7(#9)}_(#5)

G_{MI}⁹ E_{MA}^{7(b5)} G_{MI}⁹ E_{MA}^{7(b5)}

(bs.) (etc.)

D **(Solo)**

B_{MA}^{9(b5)} D^{7(#9)}_(#5) G_{MI}⁹ E_{MA}^{7(b5)}

E_{MI}^{9(b5)} (top note optional) A^{7(#9)}_(#5) E_{MI}⁹ A^{b7(#9)}_(#5) D^{6/9}_(#11)

(bkgr., each x)

B^{b13(b9)} B^{b7(#9)}_(#5) E_{MI}⁹ B_{MA}^{7(b5)} E_{MI}⁹ B^{b13(b9)}

B_{MA}^{9(b5)} (solo continues) D^{7(#9)}_(#5) G_{MI}⁹ E_{MA}^{7(b5)} E_{MI}⁹ B^{b13(b9)}

break

Solo on CDD.
After solo, D.C. al Coda One (⊕¹)

⊕¹

E_{MI}⁹ C_{MA}^{9(b5)} E_{MI}⁹ C_{MA}^{9(b5)} E_{MI}⁹ C_{MA}^{9(b5)} E_{MI}⁹ C_{MA}^{9(b5)} NC.

(Perc. solo)

15

(flug.)

D.S. al Coda Two (⊕²)

⊕² (flug./sop. trb.)

B_{MA}^{9(b5)} break

D^{7(#9)}_(#5)

rall.

(flug. & pn. fill)

(bs. fill)

Echale Salsita

Ignacio Piñero

Son ♩ = 152

(Time)

(2-3 Clave)

(Intro)

(solo tres)

(etc.)

(trp.)

(bs.)

(etc.)

C

G⁷

C

(trp.) (bs./tres etc.)

Sa - lí de

A

C

ca - sa u - na no - che a - ven - tu - re - ra bus - can - do am - bien - te de pla - cer y de a - le -

C

G⁷

A^{MI}

C

grí - a. ¡Ay! mi Dios, cuan - to go - zé.

C

C⁷

F

G⁷

C

En un so - por la no - che pa - sé. Pa - sa - ba -

C

G⁷

le - gre en nues - tros la - res lu - mi - no - sos y lle - gué

G⁷

A^{MI} (Trp. fill)

B

C

G⁷

al ba - ca - nal. En Ca - ta - li - na me en - con - tré lo no pen -

C

G⁷

1. C

2. C

sa - do, la voz de a - quel que pre - go - na - ba a - sí. En Ca - ta - sí.

C

C (Trp. solo)

G⁷

(5x's)

(Solo)

C

E - cha - le sal - si - ta. ¡Ah! ¡Ah! Optional: On cue, D.S. for additional solos.

(On cue)

C

G⁷

C

D^{MI}

G⁷

E - cha - le sal - si - ta. E - cha - le sal - si - ta. rall. -----

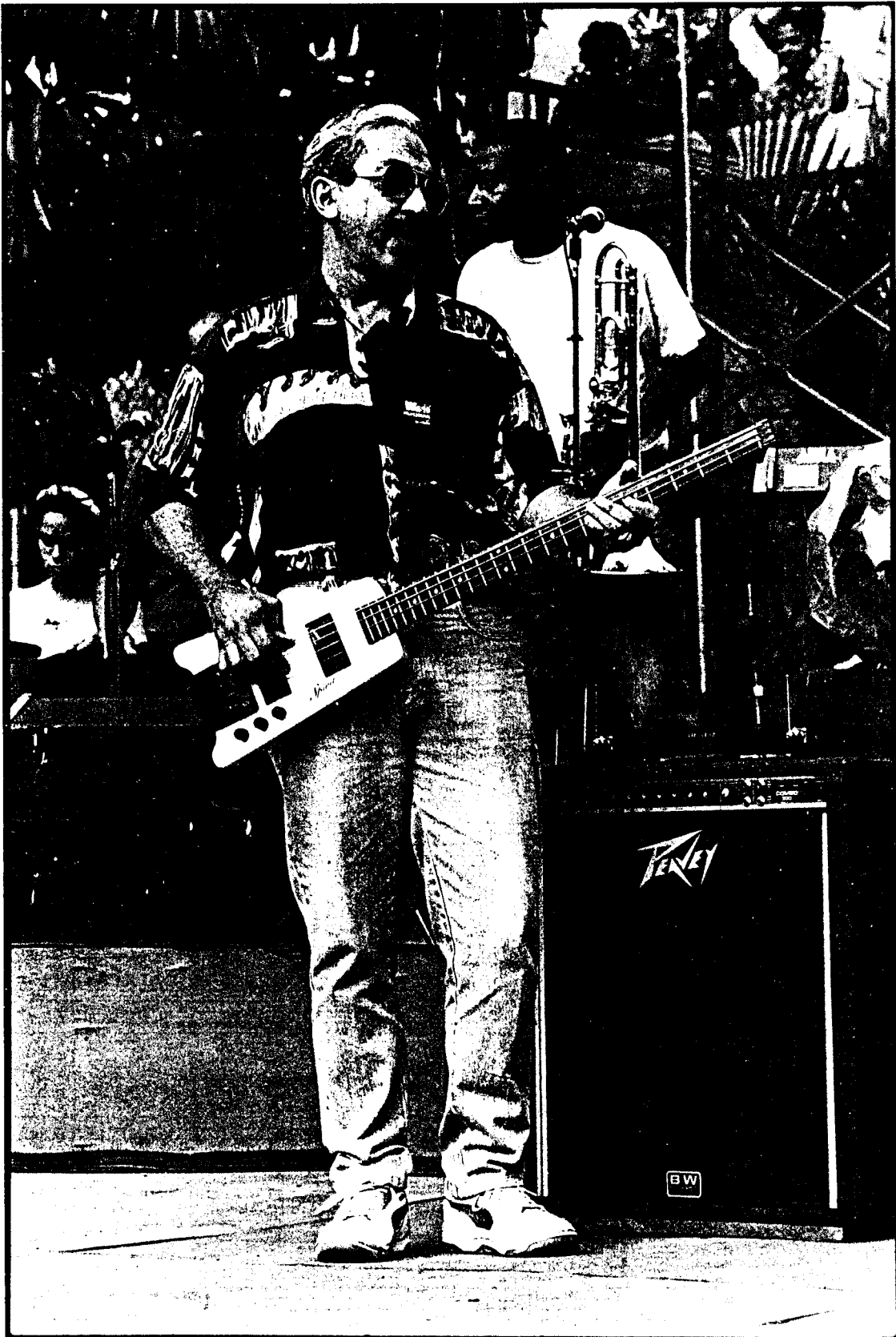


Photo © David Garten

JUAN FORMELL

El Agua Del Clavelito

Descarga (Charanga style)

Miguel Angel Pozo

(as played by Johnny Pacheco)

A Rubato

(coro)

Pon tu pen - sa - mien - to en mí, ve - rás que en es - te mo - men - to,

F_{MI}^6 (pn. fill) $B^b_{MI}^6$ (violin fill) $B^b_{MI}^6$

(bs./perc. (pn.) (tacet till [B])

mi fuer - za de pen - sa - mien - to, e - jer - ce el bien so - bre tí.

F_{MI}^6 (violin fill) F_{MI}^6 $B^b_{MI}^6$ (violin fill) C^7

$\text{♩} = 172$ (Piano solo)

(pn. montuno, octaves)

(etc.)

F_{MI}^6 (pn. fill) (F_{MI}^6) F B^b6 C B^b6

(+ bs./perc.)

B (Time) (2-3 Clave)

To - ma el a - gua del cla - ve - li - to, to - ma el a - gua del cla - ve - li - to,

F B^b6 C B^b6 F B^b6 C B^b6

(bs.) (pn. montuno etc.) (etc.)

F B^b6 C B^b6 F B^b6 C B^b6

to - ma el a - gua del cla - ve - li - to, to - ma el a - gua del cla - ve - li - to.

C (Fl. solo)

F B^b6 C B^b6 2 2 2

F B^b6 C B^b6 F B^b6 C B^b6

To - ma el a - gua del cla - ve - li - to, to - ma el a - gua del cla - ve - li - to.

(fl./perc. (2nd x only))

E (Pn. solo) **F** **B $\flat$ 6** **C** **B $\flat$ 6** **2**
 (bs.) (bs. play pattern) (pn. may get away from chords) (Vamp & solo till cue)

F (On cue) **NC** (pn. w/ bs. 8va) (pn. octaves) (bs., loco) (etc.)
 (pn. montuno, octaves) **F** **B $\flat$ 6** **C** **B $\flat$ 6** **F** **B $\flat$ 6** **C** **B $\flat$ 6** (etc.)

G (fl. w/ perc.) **F** **B $\flat$ 6** **C** **B $\flat$ 6** **F** **B $\flat$ 6** **C** **B $\flat$ 6** (bs./pn. etc.)

H (Flute solo) 1. 2. 3. To - ma, el a - gua del cla - vel, ay, to - ma. Ay, **F** **B $\flat$ 6** **C** **B $\flat$ 6** **F** **B $\flat$ 6** **C** **B $\flat$ 6** **C** **B $\flat$ 6**

I (Fl. solo etc.) **F** **B $\flat$ 6** **C** **B $\flat$ 6** (4x's) **F** **B $\flat$ 6** **C** **B $\flat$ 6** **F** (end solo) (tutti)

1. 2. 3. (flute solo) **F** **F** **C $\flat$ 7** **F** break (tutti) (tutti) (tutti)

El Cantar Del Coquí

Juancito Torres
(as played by The
Puerto Rico All-Stars)

Bomba ♩ = 118

(Intro) $E_{MI}^{6/9}$ (horns) B^{13}

Jai - ba, jí - ba ro

$E_{MI}^{6/9}$ (pn.) NC break

soy. (tutti) El can - tar del co -

A G^{13} (pn.) (etc.) F^{13}

quí, pre - sen - cia de lo pro - pio,

C^{13}

lím - pi - do ra - yo es el e - co mi -

E_{MI} (add 9)

o her - mo - so. Yo ven - go do

B $E_{MI}^{6/9}$ (pn.)

bue - na fé, más cla - ro no can - ta un

(horns) (pn.)

ga - llo. Y mi - re Us - ted co - mo es,

(horns) $D_{MI}^{6/9}$

que a mí me ha co - mio' un ca - ba - llo. No por - que yo'

C $D_{MI}^{6/9}$ (pn.)

— quie - ra es - tar me - tio' has - ta la te - le - ra.

(horns) (pn.)

no pre - ten - des so dic - tar,

D $D_{MI}^6 \frac{6}{8}$ (horns) $E_{b9}^9(\#11)$ break
 que no es - toy en la pe - le - a. Jai -

D $E_{MI}^6 \frac{6}{8}$ (horns) B^{13}
 ba, jí - ba

ro soy. $E_{MI}^6 \frac{6}{8}$ (pn.) $E_{b9}^9(\#11)$ $D^9(\#11)$ $D_{b9}^9(\#11)$ 8 va break (solo trp.) (tutti)

E NC $G_{MI}^6 C^{13}$ NC $G_{MI}^6 C^{13}$ NC $E_{MI}^6 \frac{6}{8}$
 8 va (ens.) 3 (solo trp.) (ens.) 3 (solo/ens.) 3

8 va $E_{MI}^6 \frac{6}{8}$ (pn.) (loco) (solo flugelhorn)

F $D_{MI}^6 \frac{6}{8}$ (horns) (flug.)
 1. 2. (dr.) break
 Jai - D.S. al Coda

$E_{MI}^6 \frac{6}{8}$ (horns/pn.) 2
 soy. (horns/pn.)

+ 8 va ff 2 2

+ 8 va (perc.) E_{MI}^7 (tutti rhythm)

El Cantar Del Coquí (Rhythm Section & Horns)

Bomba ♩ = 118

(Intro) *mf* (horns) *pn.* *bs. w/ pn. 8va b.* *B octaves (w/ horns) break*

A *mf* *bs.* *G¹³* *F¹³* *C¹³* *E_M^{6/9} (add 9)* *tutti*

B *mf* *bs. w/ pn. 8va b.* *pn.* *ff* (horns/pn., top notes) *(w/ low brass 8va b. ---)*

C *1.* *2.* *pn.* *E_M^{6/9}* *(D_M^{6/9})* *D_M^{6/9}* *(plus pn.)* *1.* *2.* *(horns/pn., top notes)* *pn.* *E_b⁹ (#11) break-* *(w/ low brass 8va b.)* *bs.* *bs.*

D *E_M^{6/9}* *B¹³* *bs. w/ pn. 8va b.*

Horns copy Intro, bars 1 to 8

(solo trp.)

(horns)

$E_{MI}^6 \frac{6}{9}$

NC. $E_{b9}^{9(\#11)}$ $D_{9(\#11)}$ $D_{b9(\#11)}$ break

(bs. w/ pn. 8va b.)

(tutti)

(dr./perc. play through)

$G_{MI}^6 C^{13}$

N.C.

+ solo trp. 8 va

(loco)

mf (solo flug.)

N.C. $G_{MI}^6 C^{13}$

N.C. $E_{MI}^6 \frac{6}{9}$

(bs.)

F

$D_{MI}^6 \frac{6}{9}$

(trbs./pn.)

(pn. montuno)

1.

2.

+ trps. 8va

N.C.

D.S. al Coda
(with repeats)

(2nd x, add 8 va)

$E_{MI}^6 \frac{6}{9}$

(pn.)

(horns/pn.)

$E_{MI}^6 \frac{6}{9}$ *f-ff*

(bs.)

2 2 1 2

2 2 2

2. (plus 8 va)

(pn.)

E_{MI}^7

(tutti)



Photo by Mark Holston

CHEO FELICIANO

Son $\text{♩} = 104$
(2-3 Clave)

El Manisero

Moisés Simons

(Intro) ^
(trps.)

(saxes top note)

(bs.)

tutti - - - - -

A

Ma ní.

(saxes, octaves)

(bs.)

(bs. etc. to end)
except as noted

Si te quie-res por el pi-co di-ver-tir cóm-pra-me un cu-cu-ru-chi-to de ma-ní.

(saxes)

(trps.)

(saxes)

V.S.
(turn page)

B

Cuan - do la ca - lle so - la es - tá, ca - se - ra de mi co - ra - zón,

(saxes) (etc. till [C])

el ma - ni - se - ro en - to -

na su pre - gón y si la ni - ña es - cu - cha su can - tar,

lo lla - ma de su bal - cón.

C

(saxes, top note) (saxes, etc. for 10 bars)

(bs.) (etc.)

D

Que sa - bro - si - to y ri - co es - tá ya no se pue - de pe - dir más.

Ay ca - se - ri - ta no me de - jes ir

por - que des - pués te vas a a - rre - pen - tir y va a ser muy tar - de ya.

(bs.) tutti (saxes, octaves)

E (Coro) (Vocal solo)

Ya se va el ma - ni - se - ro, ya se va.

G⁶ C D⁷ C G⁶ C D⁷ 2 C G⁶ C D⁷ 2 C G⁶

(saxes)

F (4x's)

(trps.)

G⁶ C D⁷ 2 C G⁶ G C D⁷ C G⁶

(saxes)

G (w/ Vocal solo) (4x's)

Ya se va. Ya se va.

G⁶ C D⁷ C G⁶ C D⁷ C G⁶

(saxes)

H (2nd x, add vocal comments: "Goodbye, Baby", etc.)

(saxes, top note) (saxes, etc.)

decrecendo ... Me voy.

G^{MA7} A^{MI7} B^{MI7} A^{MI7} D G^{MA7} A^{MI7} B^{MI7} A^{MI7} D

(bs.)

1. 2.

(saxes, top note) *ff* Me. voy.

(tutti) (tutti)

(horns) A^{MA9} G^{MA7(b5)}

Elena, Elena

Manuel Jiménez

(as played by Manny Oquendo & Libre)

(arranged by Andy González)

Plena $\text{♩} = 128$

(Intro)

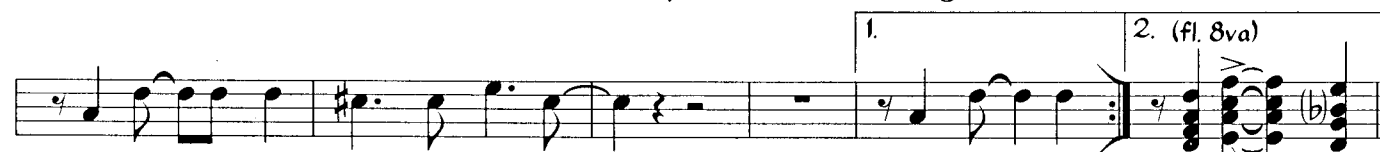
(perc.)

NC.

(perc. etc.)



Es - toy bus - can - do E - le - na, _____



es - ta - mos bus - can - do E - le - na, _____

Es - toy bus -

(horns)

A (fl. 8va)

(horns)

(pn. montuno)

D_{MI} B^b D D_{MI} B^b D D_{MI} B^b D D_{MI} D⁷ G_{MI}

(sample bs.)

(+ 8va b.)

G_{MI} D_{MI} G_{MI} A⁷ A^{7(b9)} D_{MI} B^b D G_{MI}

1. 2.

E - le - na, E -

(etc.)

D_{MI} G_{MI} A⁷ A^{7(b9)} D_{MI} B^b D D_{MI} B^b D D_{MI} B^b D (etc.)

Note: Horns are 3 trombones as written on lower notes with flute playing top note one octave higher.

B

le - na, E - le - na, E - le - na, E - le - na me

di - jo a mi, yo — me voy — pa' Pun - to San - to, pa'l pue - blo de Ma - na - tí. Yo —

— me voy — pa' Pun - to San - to, pa'l pue - blo de Ma - na - tí.

1., 2. (Vocal solo)

Chords: D^{MI}, B^bD, D^{MI}, B^bD, D^{MI}, D⁷, G^{MI}, D^{MI}, G^{MI}, A⁷, A^{7(b9)}, D^{MI}, B^bD, D^{MI}, G^{MI}, A⁷, A^{7(b9)}, D^{MI}, B^bD, D^{MI}, D⁷, G^{MI}, D^{MI}, G^{MI}, A^{7(b9)}.

3. **C**

(pn. montuno)

D^{MI}

(bs.)

NC.

(pn. plus 8va)

(bs./pn.)

(Tacet 1st x)
(plus fl. 8va)

(trbs.)

E - le - na, E -

D.S. al 3rd ending

D

(trbs. w/ fl. 8va)

(3x's)

A⁷, A^{7(b9)}, A⁷, A^{7(b9)}, D^{MI}, B^bD, D^{MI}, B^bD

(bs.) (pn. montuno)

(fl.)

A⁷, A^{7(b9)}, A⁷, A^{7(b9)}, D^{MI}

break

V.S.
(turn page)

E (Trb. solo starts 3rd x)
(coro)

Pon - ce, Pon - ce, Pon - ce, Pon - ce, Pon - ce.

A⁷ A^{7(b9)} A⁷ A^{7(b9)} D^{MI} B^b_D D^{MI} B^b_D (etc.)

(pn. montuno) (bs. etc.)

(Vamp & solo till cue)

(On cue) (Trb. solo etc.)

A⁷ A^{7(b9)} D^{MI} B^b_D D^{MI} B^b_D

F (Trb. solo etc.)

le - na que yo co - noz - co no es de la Chi - na ni del Ja - pón, ———

A⁷ A^{7(b9)} A⁷ A^{7(b9)} D^{MI} B^b_D D^{MI} B^b_D La E -

le - na vie - ne de Pon - ce, vie - ne del ba - rrio de San An - tón. ———

A⁷ A^{7(b9)} A⁷ A^{7(b9)} D^{MI} B^b_D D^{MI} B^b_D E -

(tacet 1st x)

(horns, bkgr., octaves)

A⁷ A^{7(b9)} A⁷ A^{7(b9)} D^{MI} B^b_D D^{MI} B^b_D (1st x)

(Trb. solo etc.)

La E -

G A⁷ A^{7(b9)} A⁷ A^{7(b9)} D^{MI} B^b_D D^{MI} B^b_D (end solo)

(Vamp & solo till cue)

H (Perc. solo)

A⁷ A^{7(b9)} D^{MI} B^b_D

(bs. & pn. etc.)

Till cue

On cue

D^{MI} (fl. 8va) B^b_D (end solo)

(trbs.)

I A⁷ A^{7(b9)} A⁷ A^{7(b9)} D^{MI} B^b_D D^{MI} B^b_D (3x's)

A⁷ (fl. 8va) **A^{7(b9)}** **A⁷** **A^{7(b9)}** (fl.) **D^{MI}** break - - -

(trbs.) E - le - na, E -

J **D^{MI}** **B^bD** **D^{MI}** **B^bD** **D^{MI}** **B^bD** **D^{MI}** **D⁷**

le - na, E - le - na, E - le - na, E - le - na me

G^{MI} **D^{MI}** **G^{MI}** **A⁷** **A^{7(b9)}** **D^{MI}** **B^bD**

di - jo a mi, yo — me voy — pa' Pun - to San - to pa'l pue - blo del Ma - na - tí. Yo —

G^{MI} **D^{MI}** **G^{MI}** **A⁷** **A^{7(b9)}** **D^{MI}** **B^bD**

— me voy — pa' Pun - to San - to pa'l pue - blo de Ma - na - tí.

D^{MI} **B^bD** **D^{MI}** **D⁷** **G^{MI}** **D^{MI}** **G^{MI}** **A⁷** **A^{7(b9)}**

1., 2. (Vocal solo) **D^{MI}** **B^bD**

D^{MI} **B^bD** **G^{MI}** **D^{MI}** **G^{MI}** **A⁷** **A^{7(b9)}** **D^{MI}** **B^bD** **D^{MI}** **B^bD**

E - le - na, E -

D.S.S. al 3rd ending

3. (fl. 8va) **D^{MI}** **B^bD** **K** **D^{MI}** **B^bD** **D^{MI}** **B^bD** **D^{MI}** **B^bD** **D^{MI}** **D⁷**

(horns) (+ 8va b.)

G^{MI} **D^{MI}** **G^{MI}** **A⁷** **A^{7(b9)}** **D^{MI}** **B^bD**

G^{MI} **D^{MI}** **G^{MI}** **A⁷** **A^{7(b9)}** **D^{MI}** (fl. 15ma)

(tutti)

Guaracha ♩ = 180
(2-3 Clave)

Encántigo

Roy Brown
(as played by the Fania All-Stars)
(arranged by Luis Garcia)

(Intro) NC. (congas, etc. w/ ad lib perc.) Till cue On cue (perc. continues)

No no no no no no ne no ná.

No no no no no ne no ná. No no no ne no ná No no no no ná

tutti, top note

ye, O - ye,

Rum -

ba la ca - tin - ga la ca - tum - ba bem - bé. O - jo por o - jo, dien - te por dien -

te. O - jo por o - jo, dien - te por dien - te. El a - fue - lo de Tun bus - ca - ba u - na

fuen - te, y en la fuen - te bai - la - ba mu - cha gen - te. Rum - ba que tum -

rum - ba de muer - te.

Rum - ba la ca - tin - ga la ca - tum - ba bem - bé.

Chords: DMI^{7(b5)}, D^{b13}, NC (strs.), CMI⁶, CMI⁽⁹⁾, B^{b(9)}, G, G⁷, B, CMI, F¹³, DMI^{7(b5)}, G⁷, NC, G, G⁷, B, CMI.

Performance Notes: (pn.), (horns, top note), (tutti), (vocal 1), (vocal 2), (both), (horns), (bs.), (tutti, top note), (strs.).

A

(horns) break (bs.) (etc.)

F_{MI}^9 $Bb^9 E_b M A^7$ $D_{MI}^{7(b5)} G^{7(b9)}$ C_{MI} (trbs.) (pn. montuno)

(trbs.) (trps.) (trbs.)

$Bb_{MI}^7 E_b^7$ $A_b M A^7 A_b^6$ $D_{MI}^{7(b5)} G^{7(b9)}$ C_{MI}

(trbs.) (bs.) (etc.)

F^{13} $D_b^9 (\#11)$ $D_{MI}^{7(b5)} G^{7(b9)}$ C_{MI} (pn. montuno) C_{MI}^6

B

El rey de las sin - so - ras sur - fí - a su me - són.

C_{MI} $D_{MI}^{7(b5)}$ G^7 C_{MI}^7

Cua - son - tas Pa - ras ha - cí - a su dan - zón.

$G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7 (trps.) $G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7

To - ca lo - co se co - lo - ca so - bre la go - tan - ga ñi - ca. Pi -

Bb^{13} A_b^{13} Bb^{13} A_b^{13}

ca que pi - ca tam - bor re - pi - ca so - bre la pla - ya de mar chi - qui - ta.

A_b^{13} G^7 (trps.) $D_{MI}^{7(b5)}$

Ay rum - ba la ca - tin - ga la ca tum - ba bem - bé.

$D_{MI}^{7(b5)}$ $G^{7(b9)}$ (perc. continues) NC. (pn.) G B C_{MI}

(horns)

(bs. low notes 8va) V.S.
(turn page)

C (Vocal solo) (coro) (Vamp till cue)

(pn. montuno)

Rum - ba la ca - tin - ga la ca - tum - ba bem - bé...

C_{MI} F C_{MI} F $D_{MI}^{7(b5)}$ G G^7 B C_{MI}

(bs.) (bs. w/ pn. 8va b.)

D (On cue) break

(horns) (tutti, top note) (tutti) (trbs.)

F_{MI}^9 B^b13 $E^b_{MA}^9$ $D_{MI}^{7(b5)}$ G^7 C_{MI}^7

E D_{MI}^7 G^7 C_{MI}^7 C_{MI}^6 $D_{MI}^{7(b5)}$ G^7 C_{MI}^7 C_{MI}^6

(trbs., top note) (trps., octaves)

F_{MI}^7 B^b7 $E^b_{MA}^7$ $A^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^{7(\#5)}$ C_{MI}^7

(top note) (trbs.)

3. **F**

(pn. R.H.) (C_{MI}^7) (pn. L.H.)

NC. (tacet 1st x)

D^b E^b (trbs., octaves) C_{MI} B^b_{MI}

(pn.) (bs.)

(tacet 1st x)

(trps., octaves)

B^b_{MI} E^b G_{MI}^7 A_{MI}^7 G_{MI}^7

C C

(trps.) (3x's) **G**

(trbs.)

(pn. montuno)

$B^b_{MI}{}^7$ $E^b{}^7$ $A^b_{MA}{}^7$ $A^b{}^6$ $D_{MI}{}^7(b5)$ G^7

(bs.)

H (Instrumental solo) (Vamp & solo till cue)

(pn.) G G^7 B^b_{MI} C_{MI} (pn. sample montuno) C_{MI} (F) C_{MI} (F) $D_{MI}{}^7(b5)$ $G^7(b9)$ G G^7 (etc.) B^b_{MI} C_{MI}

(bs./pn. 8va b.) (sample bs.) (w/ pn. 8va b.)

I (On cue)

C_{MI} F C_{MI} F (trps.) $D_{MI}{}^7(b5)$ $G^7(b9)$ $G^7_{SUS}(b9)$ $G^7(b9)$

(bs. tumbao) (trbs.)

$C_{MI}{}^7$ F^9 $B^b_{MI}{}^7$ $E^b{}^7$ $A^b_{MA}{}^7$ (trps.) $D_{MI}{}^7(b5)$ $G^7(b9)$ (4x's)

(trbs.)

J (Vocal solo, ad lib.) (5x's)

(as is 5th x) Rum - ba - le, rum - ba - le cum bem - bé.

(coro) Rum - ba la ca - tin - ga la ca tum - ba bem - bé.

C_{MI} (F) C_{MI} (F) $D_{MI}{}^7(b5)$ $G^7(b9)$ G G^7 B^b_{MI} C_{MI}

(bs.) (pn. montuno) (pn. low note 8va b.) (tutti)

(horns) C octs

This is a simplified version of the recorded arrangement.
Recorded version has longer Intro and Tag similar to Intro.
Bass tacet at Intro during N.C. sections.

Funk - Salsa $\text{♩} = 110$
(2-3 Clave)

Entrégate

Arturo Ortiz, Ralph Irizarry
and Sammy Figueroa
(as played by Seis Del Solar)

(Intro) F^9 (bass only w/ hi-hat 8th notes) (perc. fill on D.C.)

perc. fill - - - - - 1

(on D.C. only) (bs. etc.)

(F^7) (el. pn.) (horns)

(F^7) (el. pn.) (horns)

(F^7) (el. pn.) (horns)

(F^7) (el. pn.) (horns) (omit on D.C.)

Pre -

A F^7 (bs. etc., el. pn. tacet)

(el. pn. fill)

pá - ra - te pa - ra al - go bue - no y di - fe - ren - te. Con es - te
pués que bai - las es - te rit - mo que - da - rá en tu men - te. No

(el. pn. fill)

rit - mo ca - ri - be - ño y ca - lien - te te vas a en - tre - gar. Lo
cre - as que es muy fa - cil ol - vi - dar e - sa es la rea - li - dad. Me -

(el. pn. fill)

bue - no de es - te rit - mo es que es pa - ra to - dos. No im -
jor que no te a - cer - ques es con - ta - gio - so, co - mo

(el. pn. fill)

por - ta tu co - lor ni tu ra - za lo pue - des go - zar. La
al - go in - cu - ra - ble es - to na - die lo pue - de sal - dar. La

B

Bb^{13} (bs. etc.)

gen - te que no sien - te na - da de pron - to bai - la. Es un mi -
gen - te tra - ta de pa - rar pe - ro mi rit - mo ga - na. La ob - se -

F^7 (el. pn. tacet)

(el. pn. fill)

la - gro mis - te - rio - so que no se pue - de ex - pli - car.
sión que tu sien - tes no la pue - des ni ex - pli - car.

(horns)

C

Se mue - ve tu cuer - po, no lo pue - des e - vi - tar.

Es - tá fue - ra 'e con - trol no lo pue - des a - guan tar, no. En -

(horns)

G_{MI}^7 F^6/A B^b9_{SUS} $C^7(\#9)(\#5)$

dr. fill (tutti) break (bs. fill)

D

tré - ga - te. En -

(pn. montuno) (etc.)

F^7 F^7_{SUS} F^7 F^7_{SUS} F^7 F^7_{SUS} F^7 F^7_{SUS} F^7 F^7_{SUS}

tré - ga - te. Des- (synth.)

1. F^7 F^7_{SUS} (repeat to A) 2. F^7 F^7_{SUS}

E

tré - ga - te. Des- (synth.)

(Half x feel) (dr., back beat on 3)

$D_{MI}^7(\#5)$ D_{MI}^7 $D^b_{MA}^7$ $C_{MI}^7(\#5)$ C_{MI}^9

B_{MA}^9 $B^b_{MI}^7(\#5)$ $A_{MI}^7(\#5)$ A^b_{13}

G_{MI}^9 G^b_{13} F^7_{SUS} (el. pn. fill plus dr. fill)

D.C. al Coda

$D^7(\#9)(\#5)$

perc. fill

(tutti, top note) V.S. (turn page)

(perc. fill) $A\flat^{13}$ (pn. only) G^6 D_{MI}^7 G^6 D_{MI}^7 (etc.)
 (tutti)

F ("Rap") G^6 D_{MI}^7 G^6 D_{MI}^7 2 (4x's)
 (add bs. & perc.) (pn.)

G (horns) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 (2nd x only) (etc.)
 (pn. montuno octaves)

H (horns) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7
 Sur - ren - der. En -

1. G^7 D_{MI}^7 2. G^7 D_{MI}^7 (Perc. solo) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7
 tré - ga - te. (horns) En - tré - ga - te.

1-3. G^7 D_{MI}^7 4. G^7 D_{MI}^7 (pn. gliss.)
 Sur - ren - der. En-

J N.C. (tutti, octaves) 3
 G^{13} $F\sharp^{13}$ G^{13} N.C. $F^{13}(\sharp 11)$ $G\flat^{13}(\sharp 11)$
 (tutti) $G\flat^{13}(\sharp 11)$ $G^{13}(\sharp 11)$ $G^{13}(\sharp 11)$ $A\flat^{13}(\sharp 11)$ $A^{13}(\sharp 11)$

This is a simplified version of the recorded arrangement.
 "Horns" are a synthesizer sound.



Photo by Mark Holston

RUBEN BLADES

Funk - Salsa ♩ = 110
(2-3 Clave)

Entrégate (Bass)

(Intro) (F⁷)



A (F⁷)



B (B^b13)



(F⁷)



D (F⁷)



(Half x feel)

E $D_{MI}^{7(\#5)\Delta}$ D_{MI}^7 D_{bMA}^7 $C_{MI}^{7(\#5)\Delta}$ C_{MI}^7 B_{MA}^9

(slap)

B_{MA}^9 $B_{bMI}^{7(\#5)\Delta}$ $A_{MI}^{7(\#5)\Delta}$ A_{b13} G_{MI}^9

G_{b13} F_{13}^{SUS}

D.C. al Coda

$D^{7(\#9)\Delta}$ break A_{b13} (solo pn.) Tacet 4

F ("Rap") G^6 D_{MI}^7 G^6 D_{MI}^7 G^6 D_{MI}^7 G^6 D_{MI}^7 (4x's)

G (horns) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7

H (horns/coro) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 (4x's)

I (Perc. solo) G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 G^7 D_{MI}^7 1-7. G^7 D_{MI}^7 8. G^7 D_{MI}^7

J N.C. (tutti)

G^{13} $F\#^{13}$ G^{13} N.C. $F^{13(\#11)}$ $G_{b13(\#11)}$ $G^{13(\#11)}$ $G^{13(\#11)}$ $A_{b13(\#11)}$ $A^{13(\#11)}$

Estoy Como Nunca

Don Raymat
(as played by Manny
Oquendo & Libre)
(arranged by Marty Sheller)

Guaracha - Mambo ♩ = 186

(2-3 Clave)

(Intro) (fl.) B_{MI}^7 (clave only) 3 D^b E^b A_{MI}^7 $D^7(b9)$

(trbs.)

(Time) B_{MI}^7 $B^b_{MI}^7$ A_{MI}^7 $D^7(alt.)$ (fl. 8va)

$F^9(\#11)$ $E^9(\#11)$ $E^b_9(\#11)$ 3 E^b_7 D^7 $D^7(alt.)$

G F A^b B^b F E^b $A^b_{MI}^7$ (fl.) D E^b D break -

(trbs.)

Es - toy co - mo

A

nun - ca, es - toy co - mo nun - ca. Es - toy a - ca -

G C D D C G C $C^\#$ D D C

(trbs. 8va b.)

ban - do de nue - vo em - pe - zan - do la vi - da o - tra vez. Es - toy co - mo

B_{MI}^7 $E^7(b9)(\#5)$ A_{MI}^7 $D^{13(b9)}$ G $D^7(\#9)(\#5)$

(fl. top note 8va)

(trbs. loco)

tutti -

nun - ca, ó - ye, es - toy co - mo nun - ca. Es - toy a - ca ban - do de nue - vo em - pe -

G C D D C G C D D C $B_{MI}^7(b5)$ $E^7(b9)(\#5)$

(trbs. 8va b.)

(loco)

(trbs.)

zan - do la - vi - da o - tra vez.

1. Fí - ja - te bien el cor
2. Los que pen - sa - ban ver

break

Chords: A_{MI}^9 , $D^{7(b9)}$, G_{MA}^7 , F_{MA}^7 , E_{bMA}^7 , $D^{13(b9)}$

B

te que ten - go me he - cho tie - rra

NC

(trbs., 8va b.)

y con el gran a - van - ce que ven - go
y que creí - an ga - nar - me la gue - rra

fl. 8va

e - chan - do pies pa' - lan - con - mi - go fra - ca - sa -

fl. 8va

te con mu - cho plan - te ya us - ted lo ve.
ron se e - qui - vo - ca - ron y les ga - né.

F^9 , E^9 , E_{b}^9 , D^9 (fl., 8va)

(trbs. loco)

$C\#^9$, D^9

tr

E - chan - do pies pa' - lan - Con - mi - go fra - ca - sa -

NC

1.

te con mu - cho plan - te ya us - ted lo ve.
ron se e - qui - vo - ca - ron y les ga - né.

F^9 , E^9 , E_{b}^9 , D^9 , G_{MA}^7 , F_{MA}^7 (fl.), E_{b}^7 , D^7

(trbs.)

Es - toy co - mo

NC

(repeat to **A**)

2. **G** (Time)

$E^{7(b9)}$, A_{MI}^7 , D^7 , **G**

(fl. 8va w/ trb. chords)

Ya - tu lo

C

ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.

E^7 , A_{MI}^7 , D^7 , **G** (Vocal solo)

(Vamp till cue)

Ya - to lo

V.S.
(turn page)

(On cue) **E7** **A_{MI}7** **D7** **G** break - (fl., 8va) (trbs. 8va b.)

ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca.

(Samba Feel) **D** **C_{MA}7** **F#7** **D_{MI}** **F** **E7** **C_{MI}** **E_b** **D7** **G_{MA}7** **C#7(b5)** (fl. 8va) (trbs.) **C_{MA}7** **F#7** **D_{MI}** **F** **E7** **C_{MI}** **E_b** **D7(#9)** **G_{MA}7** **F_{MA}7** (clave only w/ pn./bs.)

G_{MA}7 **F_{MA}7** **G_{MA}7** **F_{MA}7** **G_{MA}7** **F_{MA}7**

(add full perc.) **E** **G_{MA}7** (fl. 8va) **F_{MA}7** **G** (trbs. w/ 8va b.) (tutti) (trbs. w/ 8va b.) **G** **F** (fl.) **E_b** **G** (fl. 8va) **G_{MA}7** (trbs. w/ 8va b.) **F_{MA}7** **G** (tutti) **F_{MA}7** **G** **NC** (fl. 8va w/ trb. chords) **G** **E7** **A_{MI}7** **D7** **G** **(Vocal solo)**

F **E7** **A_{MI}7** **D7** **G** (Vocal solo) **Till cue**

Lo que se - a mu - jer, lo que se - a.

On cue

E^7 A_{MI}^7 D^7 G $G_{MA}^7(b5)$ $G_{bMA}^7(b5)$ $F_{MA}^7(b5)$ $E_{MA}^7(b5)$ (fl. 15ma)

G B_{b13} (fl. 8va) A^{13} A_{b13} (fl. w/ trbs.) G_{MA}^9

B_{b13} (Fl. solo) A^{13} A_{b13} G_{MA}^9 B_{b13} A^{13} (trbs.)

A_{b13} G_{MA}^9 B_{b13} A^{13} 1. A_{b13} $G_{MA}^7(b5)$ $G_{bMA}^7(b5)$ $F_{MA}^7(b5)$ $E_{MA}^7(b5)$

2. NC G (end solo) (fl. top note 8va) $E^{7(b9)}$ A_{MI}^7 D^7 (+ 8va b.) (tutti) (fl. 8va w/ trb. chords)

G (Vocal solo) E^7 A_{MI}^7 D^7 G

H $E^{7(b9)}$ A_{MI}^7 D^7 G (Vocal solo) Ya tu lo

ves co - mo es toy aho - ra yo es - toy co - mo nun - ca.

E^7 A_{MI}^7 D^7 G (Vamp till cue)

(On cue) Ya tu lo

ves co - mo es - toy aho - ra yo es - toy co - mo nun - ca. (fl.) NC

$E^{7(b9)}$ A_{MI}^7 NC G (tutti)

(trbs.)

$F^9(\#11)$ $E^9(\#5)$ $E_{b9}^9(\#11)$ $D^{13(b9)}$ G_{MA}^7 (G)

Estoy Como Nunca (Rhythm Section)

Guaracha - Mambo ♩ = 186

(2-3 Clave)

(Intro) (clave only)

(fl. cue) 3

(Time)

(pn. montuno, octaves)

(bs.) (pn. sustained chords)

(+ full perc.)

Am7 D7(alt) F9(#11) Eb7 E9(#11) Eb9(#11) Eb7

(horns)

(bs. w/ pn. octaves)

tutti

[A] (pn.) G C D D C G C C# D D C

(bs. w/ pn. 8va b.)

Bm7 E7(b9) Am7 D13(b9) G D7(#9)

(tutti)

break

(pn.) G C D D C G Am7 D

(bs. w/ pn. 8va b.)

Bm7(b5) E7(b9) Am7 D7(b9) GMA7 FMA7 EbMA7 D13(b9)

B NC.
(pn.)

(bs. w/ pn. 8va b.)

D (Samba feel)

(pn. montuno, plus 8va b.)

(sample bs.)

(etc.)

Chords: CMA7, F#7, DMI, F(h), E7, CMI, Eb, D7, GMA7, C#7(b5), CMA7, F#7, DMI, F(h), E7, CMI, Eb, D7(#9)

(clave only)

(pn., plus 8va b.)

(bs.)

Chords: GMA7, FMA7

(plus perc.)

E (see note below)

1.

Chords: GMA7, FMA7, G, Ab13, G13, Gb13, F13, E13, Eb13, D13, G, FG

(bs. w/ pn.)

2.

Chords: Eb, G, GMA7, FMA7, G

(pn. tacet)

NC.

(pn.)

(pn. montuno, octaves)

break

(bs. w/ perc.)

(tutti)

Chords: G, E7(b9), Ami7, D7

Note: On main part, letter E is written without a repeat.

(Vocal solo)

(pn. montuno)

(bs.)

(etc.)

(etc.)

F (coro)

E⁷ A_{MI}⁷ D⁷ G (Vocal solo) E⁷

Till cue

A_{MI}⁷ D⁷ G

On cue

G_{MA}^{7(b5)} G^b_{MA}^{7(b5)} F_{MA}^{7(b5)} E_{MA}^{7(b5)}

G (B^b13 A¹³ A^b13 G_{MA}⁹)

(bs. w/ pn. octaves, no chords)

(Fl. solo) (B^b13 A¹³ A^b13 G_{MA}⁹ B^b13 A¹³)

(bs. w/ pn. octaves)

(A^b13 G_{MA}⁹ B^b13 A¹³)

1. (A^b13) G_{MA}^{7(b5)} G^b_{MA}^{7(b5)} F_{MA}^{7(b5)} E_{MA}^{7(b5)} (pn.)

2. NC.

(bs. tacet)

(tutti)

E^{7(b9)} (pn. montuno) A_{MI}⁷ D⁷ G (Vocal solo)

(bs.)

E⁷ A_{MI}⁷ D⁷ G

(etc.)

H (coro)

E^{7(b9)} A_{MI}⁷ D⁷ G (Vocal solo) E⁷ A_{MI}⁷ D⁷ G

(On cue)

E^{7(b9)} A_{MI}⁷

(Vamp till cue)

NC. (pn. octaves) G NC. F^{9(#11)} E^{9(#5)} E^b9(#11) D^{13(b9)} G_{MA}⁷ NC. (pn. octaves)

tutti

(tutti)

G_{MA}⁷ (trbs. gliss.)

Flight To Jordan

Duke Jordan
(as played by Tito Puente)

Jazz Son-Montuno

♩ = 120 (Intro) (percussion)

(bs./pn. tacet till [A])

15

(perc. continue)

(trp. w/ fl. 8va)

A

(sample bass)

(etc.)

$C_{MI}^{6/9}$ $E^b_{6/9}$ $D^{7(\#9)}_{(5)} G^{7(\#5)}$

$C_{MI}^{6/9}$ $E^b_{6/9}$ $D^{7(\#9)}_{(5)} G^{7(\#5)}$

$C_{MI}^{6/9}$ $E^b_{6/9}$ $A^b_{MA}{}^9$ $G^{7(\#9)}_{(5)} G^{13}$

$C_{MI}^{6/9}$ $E^b_{6/9}$ $A^b_{6/9}$ $G^{7(\#5)}$ dr. fill

break

2. $D^{7(\#9)}$ $G^{7(\#5)}$ C_{MI} solo pick-ups

break

Solo on tune (AA) (without breaks)
After solos, D.S. al Coda (with repeat)

(Slower) ♩ = 138

(cymbals)

(horns)

(horn fills)

break

rit.

(bs.)

$C_{MI}{}^7$ $B^b_{MI}{}^7$ $A^b_{MA}{}^9$ $G_{MI}{}^7$ $F_{MI}{}^9$ $E^b_{MA}{}^9$ $D^b_{MA}{}^9$ $C_{MI}{}^9$

Rhythm figures and breaks on head only.



o by Bruce Polin

ANDY GONZALEZ & ISRAEL "CACHAO" LOPEZ

Flor De Lis (a.k.a. Upside Down)

Djavan

English lyric by Regina Werneck

Medium Samba

♩ = 86 - 98

[A] C^{MA}9B^{MI}9

(etc.)



Va - lei - meu Deus. É o fim do nos - so a - mor.
Be - cause of you my life is up - side down.

E⁷(#5)A^{MI}9D⁹

Per - do - a por - fa - vor, eu sei que o er -
I love you an - y - how, but this is much

G^{MI}9C⁹F^{#MI}7(b5)

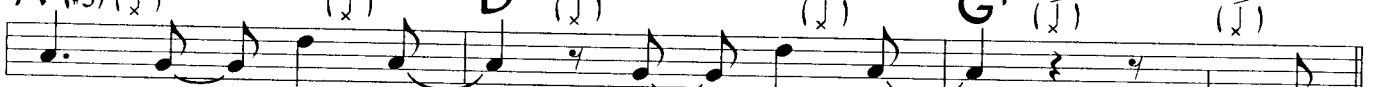
ro a - con - te - ceu, mas não sei o que fez,
too much to take. You don't be - lieve in me.

B⁷(b9)B^{bMA}9A⁷(b5)

tu - do mu - dar de vez, on - de foi que eu
Some - times you dis - ap - pear. And when I think

F^{#MI}7(b5)B⁷(b9)E^{MI}9(bass dr.)
opt. x

er - rei, eu só sei que a - mei, que a -
you're near you are so far a way, far a -

A⁷(b5)D⁹G⁹

mei, que a - mei, que a - mei.
way, far a way, far a way. Se - rá
Tell

[B] C^{MA}9B^{MI}9

tal vez, que a mi - nha i - lu - são
me, please, what is it I can do?

E⁷(#5)A^{MI}9D⁹

foi dar meu co - ra - ção. Com to - da for -
I have my hopes, it's true, but if it's my

G^{MI}9C⁹F^{#MI}7(b5)

ça pra es - sa mo - ça me fa - zer fe - liz.
mis - take to love you please don't take me wrong.

B^{7(b9)} **B^{bMA⁹}** **A^{7(b9)}**

E-o des - ti - no não quiz me ver co - mo
You know I'm not that strong. Make up your mind,

F^{#MI^{7(b5)}} **B^{7(b9)}** **E^{MI⁷}**

ra - iz, de u - ma flor de liz,
do, please. I can - not live like this.

A^{7(b9)} **C^{D⁹}** **F^{MI⁷}**

e foi as - sim que eu vi nos so a - mor, na po - ei -
Now it's your turn to show me you al - so have some

C^{MA⁹} **E^{7(b9)}** **A^{MI⁷}**

ra, po - ei - ra. Mor - to na be - le - za
feel - ings, some feel - ings. All I want is just

A^{b7} **G^{MI⁹}** **C⁹**

fri - a de Ma - ri - a e-o meu jar - dim da vi -
a chance to love you. And then you see me fly -

D **F^{MA⁹}** **B^{b9}** **E^{MI⁹}**

da, res - se - cou ou mor - reu, do pé -
ing, so high up in the sky. Be

A⁹ **D⁹** **G^{9sus}**

que bro - tou Ma - ri - a nem mar - ga - ri - da nas - ceu.
what you are, but please, let me be - lieve you are mine.

1. **C^{9sus}** **C⁹** 2. **C^{MA⁹}** **G^{7(b9)}**

E-o meu jar - dim da vi -
And then you see me fly -

Solo on tune (ABCDD)
For ending, vamp & fade on **D**
(with 1st ending)

Frenesí

Med. Cha Cha (or Swing) (♩ = 120 or other)

Alberto Dominguez

(Verse) $A\flat^6$

F_{MI}^7

$B\flat_{MI}^7$

$E\flat^9$



Bé - sa - me tú a mí.
Some - time a - go

Bé - sa - me i - gual que mi
I wan - dered down in - to

$A\flat^6$

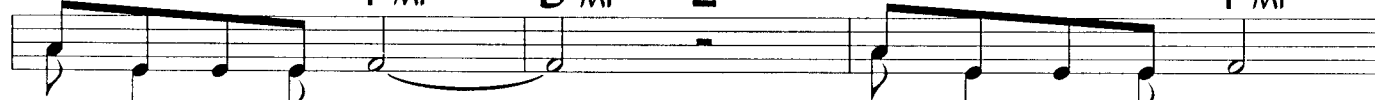
F_{MI}^7

$B\flat_{MI}^7$

$E\flat^9$

$A\flat^6$

F_{MI}^7



bo - ca te be - só.
old Mex - i - co.

Da - me el fre - ne - sí
While I was there

$B\flat_{MI}^7$

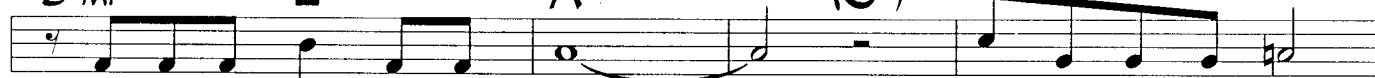
$E\flat^9$

$A\flat$

(G^7)

C^6

A_{MI}^7



que mi lo - cu - ra te dió.
I felt ro - mance ev - 'ry - where.

¿Quién, si no fui yo,
Moon was shin - ing bright

D_{MI}^7

G^9

C^6

A_{MI}^7

D_{MI}^7

G^9



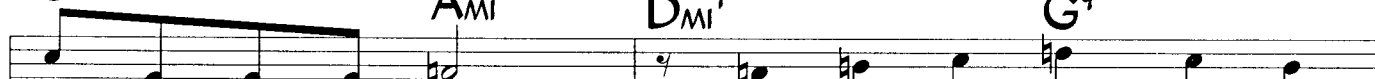
pu - do en - se - ñar - te el ca - mi - no del a - mor?
and I could hear laugh - ing voi - ces in the night.

C^6

A_{MI}^7

D_{MI}^7

G^9



Muer - ta mi al - ti - vez,
Ev - 'ry - one was gay.

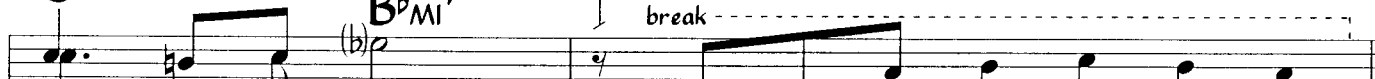
cuan - do mi or - gu - llo ro -
This was the start of their

C^6

$B\flat_{MI}^7$

$E\flat^9$

break



dó a tus pies.
hol - i - day.

Quie - ro que vi - vas só - lo
It was Fi - es - ta down in

A
S

$B\flat_{MI}^7$

$E\flat^7$

$B\flat_{MI}^7$

$E\flat^7$

$B\flat_{MI}^7$

$E\flat^7$



pa - ra mí
Mex - i - co,

y que tú va - yas por don - de yo voy
and so I stopped a - while to see the show.

$B\flat_{MI}^7$

$E\flat^7$

$A\flat^6$



pa - ra que mi al - ma sea no más de ti.
I knew that fre - ne - sí meant "Please love me"

$B\flat_{MI}^6$

$E\flat^7$

$A\flat^6$

break on head



Bé - sa - me con fre - ne - sí.
and I could say fre - ne - sí.

Da - me la luz que tie - ne
A love - ly se - ño - ri - ta

tu mi - rar _____ y la an - sie - dad que en - tre tus la - bios vi, _____
 caught my eye. _____ I stood en - chant - ed as she wan - der'd by. _____

e - sa lo - cu - ra de vi - vir ya - mar, _____
 And ne - ver know - ing that it came from me, _____

que es más que a - mor, fre - ne - sí. Hay en el be - so que te
 I gent - ly sighed "Fre - ne - sí". She stopped and raised her eyes to

dí mine. al - ma, pie - dad, co - ra - zón.
 Her lips just plead - ed to be kissed.

Di - me que sa - bes tu sen - tir, lo mis - mo que sien - to
 Her eyes were soft as can - dle - shine. So how was I to re -

yo. Quie - ro que vi - vas só - lo
 sist? And now with - out a heart to

pa - ra mí _____ y que tú va - yas por don - de yo voy, _____
 call my own, _____ a great - er hap - pi - ness I've nev - er known _____

pa - ra que mi al - ma sea no más de tí. _____
 be - cause her kiss - es are for me a - lone. _____

Bé - sa - me con fre - ne - sí. (fine) (Quie - ro que vi - vas só - lo)
 Who would - n't say "Fre - ne - sí". It was Fi - es - ta down in

Omit breaks for solos.

Solo on ABC.
After solos, D.S. al fine

Frevo (♩ = 108 - 124)
(like lively Choro, in 4)

Frevo

Egberto Gismonti

A *f* D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS} (b9)$

D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS} (b9)$

G_{MI}^9 $C^7(b9)$ $F^{\#}_{MA} 7(\#5)$ $B^b_{MA} 7$

$B_{MI}^9(b5)$ $E^7(\#9)$ $A^7_{SUS} (b9)$ 1. 2.

B $A_{MI}^9(b5)$ $D^{13}(b9)$ $G_{MI}^9(MA7)$ G_{MI}^9 *mf*

$B^b_{MI}^9$ *crescendo* $E^b_{13} 7(b9)$ $A^b_{MA} 7$ $D^7(b9)$ *mf*

$G_{MI}^9(b5)$ $C^{13}(b9)$ $A^b_{MA} 7$ F_{MI}^9 *mf*

$D^7(\#9)$ *crescendo* $A^7(\#9)$ D^7_{SUS}

C D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS} (b9)$

D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ $A^7_{SUS} (b9)$

G_{MI}^9 $C^7(b9)$ $F^{\#}_{MA} 7(\#5)$ $B^b_{MA} 7$

$B_{MI}^9(b5)$ $E^7(\#9)$ $A^7_{SUS} (b9)$

Optional solo on form: AABC. To end, go on to letter D.

Solo, vamp & fade on letter D with 1st ending.

D (w/ solo on D.S.)

1. 2.

D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ *mf*

(bs. w/ pn. 8va b.)

On D.S., Vamp, solo & fade

E ($D_{MI} 7$) (Solo optional)

(bs. w/ pn. 8va b.)

(Vamp till cue)

F (On cue) NC.

mf (continue bs. figure)

1. 2.

(D_{MI}) (fills) **open** (D_{MI}) (Solo) **open**

(bs. figure, etc.) (bass get away from figure)

(Sample rhythm)

A D^7_{SUS} C^7_{SUS} $B^b_{MA} 7(b5)$ (etc.)

(bs.)

D.S.
Vamp, solo & fade on **D**
(with 1st ending)

B $A_{MI} 9(b5)$ $D^{13(b9)}$ (etc.)

(bs.)

(Sample dr.) (Loose)

A

(etc.)

This piece is performed in various styles, with a very loose energetic feel.

Guararé

Guaracha ♩ = 100
(2-3 Clave)

Juan Formell
(as played by Ray Barretto)

(Intro) (rhythm tacet)

NC (plus top note 8va b.) (horns) *f* (tutti)

(rhythm)

A *G*MA⁷ *A*MI⁷ *E*b¹³ *D*¹³ *C*¹³ *D* octaves (horns, + 8va b.) (low horns)

C#MI⁹⁽¹¹⁾ *F*#7(b9) *B*MI⁷ *E*7(b9) *A*MI⁹ *D*7(b9) *E*bMA⁷ *D*b7(alt.) (top note) (saxes)

*D*7(b9) *E*b7(b9) *E*7(b9) *F*7(b9) **B** *G*MA⁷ *A*MI⁷ *E*b¹³ (bs.) (horns)

*E*b¹³ *D*¹³ *C*¹³ *D* octaves *C*#MI⁹⁽¹¹⁾ *F*#7(b9) *B*MI⁷ *E*7(b9) *A*MI⁹ *D*7(b9) *G*⁶ (top note)

*G*⁶ **C** *A*7 (3-2 Clave) *D*⁷ *A*MI⁷ *D*⁹_{SUS} *B*MI⁷

*E*7(b9) *C*MA⁷ *F*⁹⁽¹¹⁾ *B*MI⁷ *E*MI⁷ *A*MI⁷ *D*⁹ *E*bMA⁷ *A*bMA⁷

*G*MI⁹ *C*⁹ *F*#MI⁹ *B*⁹ *F*MI⁹ *B*b¹³ *B*b⁹ *E* *E*b⁶ (tutti)

D break *B*b bass

Pas - to - ri - ta tie - ne gua - ra - ré con - mi - go, (low horns)

B $\flat$ 7 (2-3 Clave)

yo no sé por qué se - rá. (saxes, 8va b.) (plus brass)

E $\flat$ 6

Pas - to - ri - ta tie - ne gua - ra - ré con - mi - go, (trps.)

B $\flat$ 7

yo no sé por qué se - rá. (saxes) **E $\flat$ 6** **E $\flat$ MA7** **E $\flat$ MA7** (tutti)

[E] F7 (3-2 Clave)

Yo nun - ca le he he - cho na - da, e - lla es mi a -

G $\flat$ MI7 **F $\flat$ MI7** **E $\flat$ MA7** **F $\flat$ MI7** **B $\flat$** mi - ga del al - ma y la lle - vo en el co - ra -

E $\flat$ 6 zón. (trps.) **F $\flat$ MI7** **B $\flat$** el co - ra -

zón.

A $\flat$ MA7 **G $\flat$ MI7** **F $\flat$ MI7** **E $\flat$ MA7** **D $\flat$ 7(#9)** **D7(#9)** **E $\flat$ 7(#9)** **E7(#9)** (tutti/horns, top note) (rhythm) (tutti)

B $\flat$ 7 **E $\flat$** D.S. al Coda One

[E] B $\flat$ 7 Yo no sé por - qué se - rá. (saxes, 8va b.)

E $\flat$ 6

E $\flat$ MA7 **E $\flat$ MA7** **A $\flat$ MA7** **G $\flat$ MI7** **F $\flat$ MI7** **E $\flat$ MA7** **D $\flat$ 7(#9)** **D7(#9)** **E $\flat$ 7(#9)** **E7(#9)** (tutti) (rhythm) (tutti) **B $\flat$ 7** **E $\flat$** V.S. (Turn page)

F *break*

Pas - to - ri - ta tie - ne gua - ra - ré. (horns, octaves)

Pas - to - ri - ta tie - ne gua - ra - ré.

Pas - to - ti - ta tie - ne gua - ra - ré.

G *(horns, 1st x only)* *(Vocal solo)*

Pas - to - ri - ta tie - ne gua - ra - ré. (Vamp & solo till cue)

H *(On cue)* *NC. (+ 8va)*

(tutti, octaves) *NC. (claps)* (solo pn. montuno, octaves) (etc.) (montuno etc.)

I *(ré.) (solo pn. montuno)* *(horns)* *(add bs.)*

(on D.S.S.) *B9(#11)* *Db6/9* 1. *B9(#11)* *Eb* *Db* *Ab* *Bb* 2. (pn. solo montuno)

2. *NC. break*

(vocal ad lib.) Gua - ra - ré.

J *(2-3 Clave)* *1-3.* *4.*

(horns, octaves) Gua - ra - ré. Gua - ra - ré.

K (Trp. solo) E^b A^b B^b A^b E^b A^b B^b A^b

Pas - to - ri - ta tie - ne gua - ra - ré. (Vamp & solo till cue)

L (On cue) NC. (+ 8va) A^b13 B^b13 A^b13 B^b13 A^b13 B^b13

(tutti octaves)

M E^b (claps) D^b A^b B^b (etc.) E^b D^b A^b B^b (On cue, last x)

(ré.) (solo pn. montuno) Tie - ne gua - ra - ré. Tie - ne gua - ra -

(tacet 1st x) (Vamp till cue.)

N (Vocal solo) (gradually add trp. & fl. solos)

Gua - ra - ré. Gua - ra - ré.

E^b A^b B^b A^b E^b A^b $2 B^b$ A^b

(+ 8va after 2x's)

(trps., start on cue) (gradually build)

(low horns, start 3rd x)

2

(Vamp & solo till cue)

O (On cue) (Vocal solo) E^b A^b B^b A^b E^b A^b B^b A^b (Vamp till cue)

Gua - ra - ré. Gua - ra - ré.

P (On cue) (Tacet 1st x) E^b A^b B^b A^b E^b A^b B^b A^b

ré. Gua - ra ré. Gua - ra -

E^b6_9 A^bMA7 D^bMA7 $D7$ E^b6_9 A^bMA7 D^bMA7 $D7$

(horns, tutti)

2.

ré. Gua - ra - ré.

E^b6_9 $FMI7$ D^bMA7 NC. E^b9 (+ 8va)

break (tutti, octaves)

On cue: D.S.S. al Coda Two
(with repeats)

Guaracha ♩ = 100
(2-3 Clave)

Guararé (Rhythm Section)

(Intro) (horn cue)

musical notation for the Intro section, featuring a horn cue and a tutti section.

musical notation for the percussion and bass/piano parts.

A G_{MA}^7 A_{MI}^7 E^b_{13} D^{13} C^{13} D octaves

musical notation for section A, featuring a bass line and various chords.

musical notation for the first staff of section B, featuring various chords and a bass line.

musical notation for the second staff of section B, featuring various chords and a bass line.

musical notation for the third staff of section B, featuring various chords and a bass line.

C A^7 (3-2 Clave)
(pn. montuno)

musical notation for the first staff of section C, featuring various chords and a bass line.

musical notation for the second staff of section C, featuring various chords and a bass line.

musical notation for the third staff of section C, featuring various chords and a bass line.

D (2-3 Clave)

(pn.)
 (pn. montuno, octaves)
 B $\flat$ 7
 E $\flat$ 6
 break - - - -
 (bs.)
 (sample)

E $\flat$ 6
 (etc.)
 B $\flat$ 7 (w/ horns)
 (etc.)

B $\flat$ 7
 E $\flat$ 6
 E $\flat$ MA7
 E $\flat$ MA7
 (tutti)

E F7 (3-2 Clave)

F7 (etc.)
 B $\flat$
 A $\flat$ MA7
 GMI7

FMI7
 E $\flat$ MA7
 FMI7
 B $\flat$
 E $\flat$ 6

2. FMI7 B $\flat$ (w/ horns)
 A $\flat$ MA7 GMI7 FMI7 E $\flat$ MA7 (- horns)
 D $\flat$ 7(#9) D7(#9) E $\flat$ 7(#9) E7(#9)
 B $\flat$ 7 E $\flat$ (w/ horns)
 (tutti)
 D.S. al Coda One

B $\flat$ 7
 E $\flat$ 6
 E $\flat$ MA7
 E $\flat$ MA7
 (tutti)

(w/ horns)
 A $\flat$ MA7 GMI7 FMI7 E $\flat$ MA7 (rhythm)
 D $\flat$ 7(#9) D7(#9) E $\flat$ 7(#9) E7(#9)
 B $\flat$ 7 E $\flat$ (w/ horns)
 (tutti)
 V.S.
 (Turn page)

F (2-3 Clave)

(Coro)

(pn.)

(montuno, octaves)

E^b E^b7 A^b6 B^b7 E^b E^b7 (etc.)

break (bs.) (etc.)

(horns)

A^b B^b7 E^b E^b7 A^b B^b7 2 2

G (Coro)

E^b E^b7 A^b B^b7 (Vocal solo) E^b E^b7 A^b B^b7

(Vamp till cue)

H (On cue) (NC) (octaves)

A^b13 B^b13 A^b13 B^b13 A^b13 B^b13

(tutti)

(E^b (claps) D^b A^b B^b) (etc.)

(solo pn. montuno, octaves)

2 (perc.)

I (solo pn. montuno)

E^b D^b A^b B^b D^b6_9 $B^9(\#11)$ D^b6_9

1. (solo pn. montuno)

$B^9(\#11)$ E^b (w/ clave) D^b A^b B^b (etc.)

2

2. **J** (2-3 Clave) (2nd x) 2

(pn.) $B^9(\#11)$ (montuno) (etc.)

(bs.) break E^b E^b A^b B^b A^b 2 (etc.)

K (Trp. solo) E^b A^b B^b A^b 2 (Vamp till cue)

L (On cue) NC. (octaves) A^b13 B^b13 A^b13 B^b13 A^b13 B^b13 (tutti)

M E^b D^b A^b B^b (etc.) 2 (perc.) (On cue last x) (Vamp till cue)

(solo pn. montuno) (bs. tacet) On cue, D.S.S. al Coda Two (with repeats)

N (Vocal solo, gradually add trp. & fl. solos) E^b A^b B^b A^b 2 **O** (On cue) (Vocal solo) E^b A^b B^b A^b 2 (Vamp till cue) (Vamp till cue)

P (On cue) E^b6_9 A^bMA^7 D^bMA^7 D^7 1. E^b6_9 A^bMA^7 D^bMA^7 D^7 (bs.)

2. (pn.) E^b6_9 F_{MI}^7 D^bMA^7 (NC.) E^b9 (bs.) break (tutti)

Double x "Samba" feel

Hannibal's Revenge

Andy Narell

♩ = 132 (dr.)
(Intro)

A_{MI} (add 9)

F (add 9)

(bs.) (etc.)

A

A_{MI} (add 9)

F (add 9)

(steel dr. w/ pn.)

A_{MI} (add 9)

F (add 9)

F_{MI} 7(b5)

B₇ (b5)

E₉ SUS

steel dr. tacet

E₉

(pn.)

B

(steel dr. w/ pn.)

(A_{MI})

(A_{MI} G)

(F (add 9))

(G)

(bs. w/ pn.)

(A_{MI})

(A_{MI} G)

(F (add 9))

D_{MI} 7

E₇

tutti

C

(top note of steel dr./pn. voicings)

A_{MI}

F_{MA} 7

B_{MI} 7(b5)

(synth.)

(etc. till [E])

(bs.)

(etc.)

B_b 13

A₇ (#9)

D_{MI} 7

D₉ SUS

D₉

(steel dr.)

D

E

F

Guaracha $\text{♩} = 106$
(2-3 Clave)

Indestructible

Ray Barretto
J. Román

(Intro) (rhythm) D_{MI}^6 F^9 $B^b_{MA}^9$ E^b7 D_{MI}^6
(horns, octaves)

D_{MI}^6 F^9 $B^b_{MA}^7$ E^b9 D_{MI}^6 NC G_{MI}^6 $G^b7(\#9)$ F^6 $E_{MI}^7(b5)$
(top note)

$E_{MI}^7(b5)$ E^b9 D_{MI}^6 NC G_{MI}^6 A^6 F^6 E^b9 break

A D_{MI}^6 F^9 $B^b_{MA}^9$ E^b9 D_{MI}^6 tutti Cuan - do en la vi -

da se su - fre u - na he - ri - da por - que se
- ma, se sien - te un do - lor por la trai -

$A_{MI}^7(b5)$ (2nd x) D^7 G_{MI}^7 $G_{MI}^{(MA7)}$ G_{MI}^7
— pier - ción que de san - gre que - ri - da, en e - se mo -
que te brin - da un a - mi - go, en e - se mo -

G_{MI}^7 C^7 F_{MA}^7 $B^b_{MA}^7$
men - to co - je el des - ti - no en tu ma - no, he - cha pa' - lan - te mi her -
men - to pien - sa que to - do es po - si - ble y con la san - gre

1.
ma - no con la a - yu - da de nue - va san - gre.
nue - va es - tá la fuer - za in - des - truc -

$E_{MI}^7(b5)$ A^7 D_{MI}^6 F_{MI}^6 D^b $B^7(\#9)$ $E^7(\#9)$ E^b9
(horns, top note)

2.
Cuan - do en el al - ti - ble. En e - se mo -

D_{MI}^6 F_{MI}^6 D^b $B^7(\#9)$ $E^7(\#9)$ E^b9 D_{MI}^6 E^b9 $D^7(b9)$
(top note)

B

men - to pien - sa que to - do es po - si - ble y con la san - gre.

G_{MI}^9 C^9 F_{MA}^7 (F^6 F^7) $B^b_{MA}^7$

(horns, top note)

nue - va es tá la - fuer - za in - des - truc - ti - ble.

$E_{MI}^7(b5)$ $A^7(b9)$ D_{MI}^6 C A G_{MI}^6 $E^b9(\#11)$ D_{MI}^6 break

(unison) (tutti, top note)

C (Vocal solo)

D_{MI} G_{MI}^6 A^7 G_{MI} D_{MI} G_{MI} A

san - gre nue - va, in - des - truc - ti - ble.

D_{MI} G_{MI}^6 A^7 G_{MI} D_{MI} G_{MI} A (4x's)

D A^{13} $E^b13(\#11)$ break NC

(tutti, top note) In - des - truc - ti - ble. (tutti)

E (Solos) (perc. 1st x Vocal on D.S.) D_{MI} G_{MI}^6 (coro on D.S. only) A^7 G_{MI} D_{MI} G_{MI} A (on cue)

in - des - truc - ti - ble. (Vamp till cue)

F (On cue) D_{MI} (horns tacet 3rd & 4th x's) G_{MI} A^7 D_{MI} $G^{13}(\#11)$ (6x's)

(horns) (flute -----) (3) (3)

G (On cue) D_{MI}^6 NC. (rhythm continues) G_{MI}^6 $G^b7(\#9)$ F^6 $E_{MI}^7(b5)$ E^b9

(horns, top note)

D_{MI}^6 G_{MI}^6 A^6 F^6 E^b9 $G^{13}(\#11)$

tutti

Indestructible (Rhythm Section)

Guaracha ♩ = 106

(2-3 Clave)

(Intro)

(pn.)

D_{MI}^6 NC.

(bs. w/ pn. 8va b.)

G_{MI}^6 A^6 F^6 $E_{MI}^{7(b5)}$ E^b9

(+ horns)

D_{MI}^6 F^9 $B^b_{MA}^9$ E^b7 D_{MI}^6 F^9 $B^b_{MA}^7$ E^b9

D_{MI}^6 NC.

(bs. w/ pn. octaves)

G_{MI}^6 $G^b7(\#9)$ F^6 $E_{MI}^{7(b5)}$ E^b9

D_{MI}^6 NC.

G_{MI}^6 A^6 F^6 E^b9

tutti — break —

A

(perc. play through)

D_{MI}^6 F^9 $B^b_{MA}^7$ E^b9 (sample montuno, octaves) D_{MI}^6 $A_{MI}^{7(b5)}$

(bs.)

D^7 G_{MI}^7 $G_{MI}^{(MA7)}$ G_{MI}^7 C^7

F_{MA}^7 $B^b_{MA}^7$ $E_{MI}^{7(b5)}$ A^7

1. D_{MI}^6 F_{MI}^6 $B7(\sharp 9)$ $E7(\sharp 9)$ $E^b 9$ D_{MI}^6 F_{MI}^6 $B7(\sharp 9)$ $E7(\sharp 9)$ $E^b 9$

tutti

2. D_{MI}^6 $E^b 9$ $D7(\flat 9)$ G_{MI}^9 C^9 F_{MA}^7 (etc.)

(bs.) $B^b_{MA}^7$ $E_{MI}^7(\flat 5)$ $A^7(\flat 9)$ D_{MI}^6 C A G_{MI}^6 $E^b 9(\sharp 11)$ D_{MI}^6 break

(Vocal solo) D_{MI} G_{MI}^6 A^7 G_{MI} D_{MI} G_{MI} A (etc.)

(bs. tumbao) (pn. plays montuno) D_{MI} (coro) G_{MI}^6 A^7 G_{MI} D_{MI} G_{MI} A (4x's)

A^{13} $E^b 13(\sharp 11)$ break NC. Δ

(tutti)

(Solos) (Perc. 1st x, Vocal on D.S.) D_{MI} G_{MI}^6 A^7 G_{MI} D_{MI} G_{MI} A (on cue) $\oplus$

(bs. tumbao, pn. montuno) (Vamp till cue)

(On cue) NC. D_{MI} $G^{13}(\sharp 11)$ (6x's)

(bs. w/ pn. octaves)

(On cue) D_{MI}^6 NC. G_{MI}^6 $G^b 7(\sharp 9)$ F^6 $E_{MI}^7(\flat 5)$ $E^b 9$

(bs. w/ pn. octaves)

D_{MI}^6 NC. G_{MI}^6 A^6 F^6 $E^b 9$ $G^{13}(\sharp 11)$

(tutti)

Sample piano montuno at letters C, E and G:

D_{MI} G_{MI}^6 A^7 G_{MI} D_{MI} G_{MI} A (etc.)

(octaves)

This arrangement is a condensed version of the recorded arrangement.

Indiferencia

Sergio Moya Molina
(as played by Ray Barretto)
(arranged by Oscar Hernández)

(Intro)

(pn. R.H.) NC. A^b13 NC. B^{13} (horns, top note) B^bM1^9 A^b13
 (bs. w/ pn. 8va b.) (bs.) (pn. comp)

A^b13 G^b13 $C_{MI}^{7(b5)}$ $B^{7(b5)}$

B^bM1^9 $B^{9(b5)}$ B^bM1^9 A^b13 G^b13
 (bs. w/ pn. octaves) (horns, top note)

G^b13 $C_{MI}^{7(b5)}$ B^{13} (pn. R.H.) B^bM1^7 A^b13 NC.
 (bs. w/ pn. octaves) (bs. w/ pn. 8va b.)

(horns, top note) B^{13} B^bM1^9 $C_{MI}^{7(b5)}$ $F^{7(alt)}$ In - di - fe -
 8va break -
 tutti -

A

ren - cia por tu for - ma de pen - sar, In - de - fe -
 ren - te co - mo siem - pre me ve - rás. In - de - fe -
 B^bM1^9 (pn. comp) E^bM1^9
 (sample bs.) (etc.)

2nd x: (A^b13

D¹³

D⁷

F^{Mi}7(b5)

B^b7(#9)

B⁹ B^b7(+5)

ren - cia por - que ya no a - guan - to más.
ren - te por - que ya no a - guan - to más.

(horns 1st x, top note)

E^bMi⁷ (tumbao & montuno)

A^b7

F^{Mi}7

B^b7

Tú, con tus be - sos na - da más,
Yo no com - pren - do ver que tú

1. C^{Mi}7(b5) B¹³(#11)

G^{Mi}7(b5)

C⁷(#9)

sa ex - tra - ña for - ma de pen - sar. In - di - fe -
nas e - sa for - ma de pen - sar.

2. C^{Mi}7(b5)

F⁷

B¹³

E^bMi⁷

A^b7

Es - toy dis - pues - to a coo - pe - rar, nos que - da

D^bMA⁷

G^bMA⁷

C^{Mi}7(b5)

F⁷

mu - cho por an - dar. Sé que e - res bue - na y creo que de - bes me - di -

F^{Mi}7(b5)

B¹³

B^b7(#5)

E^bMi⁷

A^b7

tar. Te doy tres dí - as na - da más, so - lo tres

D^bMA⁷

G^bMA⁹

C^{Mi}7(b5)

F⁷

dí - as na - da más. Te doy tres dí - as por - que yo no a - guan - to

(vocal ad lib.)

más. (horns) A^b13 NC. A^b13 NC.

(bs. w/ pn. 8va b.)

(top note) B¹³ B^bMi⁹ C^{Mi}7(b5) F⁷(alt.) In - di - fe -
break - tutti -

V.S.
(turn page)

C

ren - te co - mo siem - pre me ve - rás. In - di - fe -

$B^b_{MI}{}^9$ (pn. comp) $E^b_{MI}{}^7$

(sample bs.) (horns, top note)

ren - te por - que ya no a - guan - to más. Te doy tres

A^b_{13} D^{13} D^9 $F_{MI}{}^{7(b5)}$ $B^b_{7(\#9)}$

dí - as na - da más, si es que de - se - as con - ti - nuar, pe - ro des -

$E^b_{MI}{}^7$ (pn. montuno) A^b_7 $D^b_{MA}{}^7$ $G^b_{MA}{}^7$

(etc.)

pues nos que - da na - da más que ha - blar. Te doy tres

$C_{MI}{}^{7(b5)}$ F^7 $F_{MI}{}^{7(b5)}$ B^{13} $B^b_{7(\#5)}$

dí - as na - da más, so - lo tres dí - as na - da más. Te doy tres

$E^b_{MI}{}^7$ A^b_7 $D^b_{MA}{}^7$ $G^b_{MA}{}^7$

dí - as por - que ya no a - guan - to más.

$C_{MI}{}^{7(b5)}$ F^7 B^b_{MI} $D^b_{6/9(\#11)}$ $E^b_{6/9(\#11)}$ $F^9(\#11)$ $B^b_{MI}{}^6$

(pn.) (+ horns)

tutti

D

(horns) $(E^b M I^7)$ break $(A^b I^{13})$ $(D^b 6)$ G^{13} $G^b I^{13}$ break-
(bs./pn.)

$(C M I^7(b5))$ $(F^7(b9))$ $(B^b M I^7)$ + 8va B^{13} $B^b 7(\#5)$
(tutti)

E (Time) (tumbao & montuno) $E^b M I^7$ $A^b 7$ $D^b M A^7$ $G^b M A^7$ $C M I^7(b5)$
Yo te doy tres dí - as na - da más. Ba - ja de e - sa

$F^7(\#5)$ $F^7(b9)$ $B^b M I^7$ $B^b 7_{sus}$ $B^b 7$ (Solos, Trb., then Vocal) $E^b M I^7$ $A^b 7$
nu - be y tú ve - rás que to - do cam - bia - rá.

$D^b M A^7$ $G^b M A^7$ $C M I^7(b5)$ F^7 Till cue $B^b M I^7$ $B^b 7_{sus}$ $B^b 7$

On cue NC. $A^b I^{13}$ NC. B^{13}
(bs./pn. octaves)

(horns/perc.) (pn. solo) $B^b M I^6/9$
(tutti)

This is a condensed version of the recorded arrangement.

Jogral

Djavan, Jose Neto & Filo
(as played by Flora Purim & Airtó)

Partido Alto, Funky ♩ = 90

(D⁹SUS) **S** **A** **G^{MA}9** **E^bMI⁹** **E^bMI⁶**

O dia em que vim de ca - sa, _____ chei - ran - do a bei - ra de ri -
te _____ cor - ja com más com - pa - ni -

D^{MI}9 **G⁷(#9)** **C^{MI}9**

o. _____ No pen - sa - men - to um - as a - sas _____ prá
as. _____ Quan - do dei - tar to - mo lei - te, _____ de -

F¹³(b9) **B^bMA⁹** **A^{MI}7** **G^{MI}9** **G^{MI}7** **F** **E^{MI}9**

cum - prir me - lhor meu de - sa - fi - o, _____ Meu pen - sa - men - to ro - dou, _____
pois re - zo tres A - ve Ma - ri - as. _____

E^{MI}9 **A⁷(b9)** **E^bMI⁹** **A^b9**

_____ cor - tan - do o tor - rão nes - se trem an - dan - do bem. A - cho que à

D^bMI⁹ **G^b9** **C^{MI}9** **F⁷(b9)** **B^bMA⁹**

mais de cem, de Ma - ce - ió a - qui, _____ pa - re - ce a - li. _____

1. **D⁹SUS** 2. **B⁷(#9)**

Mãe dis - se que eu não a - cei - Um di - a a - in - da sou can -

(Samba) **B** **E^{MI}9** **A¹³SUS** **A¹³** **D^{MA}9**

tor. Faz um a - no que eu te dis - se brin - can - do. _____

D⁹SUS **D⁷(#9)** **G^{MI}9** **C¹³SUS** **C¹³**

Eu fui pen - sar no meu a - mor, a - go - ra tô a - qui qua - se cho - ran -

F^{MA}9 **D⁹SUS**

do. _____ O dia em que eu vim de ca -

(Partido Alto)
(similar to **A**)

C G_{MA}^9 $E^b_{MI}^9$ $E^b_{MI}^6$ D_{MI}^9

sa, _____ chei - ran - do a bei - ra de ri - o. _____

$G_{7(\#9)}^{(\#5)}$ C_{MI}^9 $F_{13(b9)}^{b9}$ $B^b_{MA}^9$

No pen - sa - men - to um - as a - sas _____ prá cum - prir me - lhor meu de - sa - fi -

$B^b_{MA}^9$ A_{MI}^7 G_{MI}^9 G_{MI}^7 F E_{MI}^9

o. _____ Meu pen - sa - men - to ro - dou, _____ cor -

$A_{7(b9)}^{b9}$ $E^b_{MI}^9$ A^b9

tan - do o tor - rão nes - se trem an - dan - do bem. A - cho que à

$D^b_{MI}^9$ G^b9 C_{MI}^9 $F_{7(b9)}^{b9}$ $B^b_{MA}^9$

mais de cem, de Ma - ce - ió a - qui, _____ pa - re - ce a - li. _____

(Gtr. solo)
D $D_{13(\#11)}^{(\#11)}$ (2nd x, add 4 bar dr. fill) (1st x)

f (w/ rhythm gtr. figure)

(Samba)
E D_{13}^{13} (Gtr. solo) (sample bs.)

(Vamp & solo till cue)

(On cue) $D_{13(\#11)}^{(\#11)}$ (no solo) (w/ rhythm gtr. figure)

D^9_{sus} *mf* O dia em que eu vim de ca -

D.S. (to letter A) al Coda
(with repeat)

(Samba) D_{13}^{13} (Vocal scat solo) (sample bs.)

(Vamp. solo & fade)

Note: On Flora's version, after the first head (AABC), B & C are repeated before D (not on D.S.).

Jogral (Rhythm Section - Optional)

Partido Alto, Funky

$\text{♩} = 90$ (vocal cue)

A (pn. solo w/ vocal 1st x)

(pn.) (top notes of chords)

mf G_{MA}^9 E_{bMI}^9 E_{bMI}^6 D_{MI}^9

(sample bs., tacet 1st x)

(etc.)

$G_{7(\#9)}^{7(\#9)}$ C_{MI}^9 $F^{13(b9)}$ B_{MA}^9 A_{MI}^7 G_{MI}^9

G_{MI}^7 F E_{MI}^9 $A_{7(b9)}^{7(b9)}$ $A_{7(b9)}^{7(b9)}$ E_{bMI}^9 A_{b9}^9

1. 2.

D_{bMI}^9 G_{b9}^9 C_{MI}^9 $F^{7(b9)}$ B_{bMA}^9 D_{MI}^9 D_{MI}^9 B_{bMA}^9 $B^{7(\#9)}$

(bs. tacet except on D.S.)

B (Samba)

(sample bs.)

E_{MI}^9 A_{13}^{13} A_{13}^{13} (etc.) D_{MA}^9 D_{MI}^9 D_{MI}^9 $D_{7(\#9)}^{7(\#9)}$

(etc.)

G_{MI}^9 C_{13}^{13} C_{13}^{13} F_{MA}^9 D_{MI}^9

(bs.)

(Partido Alto)
(similar to A)

C G_{MA}^9 $E^b_{MI}^9$ $E^b_{MI}^6$ D_{MI}^9 $G^7(\#9)$ C_{MI}^9

C_{MI}^9 $F^{13(b9)}$ $B^b_{MA}^9$ A_{MI}^9 G_{MI}^9 G_{MI}^7 F E_{MI}^9

(bs.)

E_{MI}^9 $A^7(\#9)$ $A^7(b9)$ $E^b_{MI}^9$ A^b9 $D^b_{MI}^9$ G^b9 C_{MI}^9

C_{MI}^9 $F^7(b9)$ $B^b_{MA}^9$

(Gtr. solo)
(pn./bs./dr.) $D^{13(\#11)}$

D ff (2nd x, add 4 bar dr. fill) (1st x)

mf (rhythm gtr.)

(Samba) (Gtr. solo)

E D^{13}

(sample bs.)

2 (Vamp & solo till cue)

(On cue)
(pn./bs./dr.) $D^{13(\#11)}$ (no solo)

F mp D^9_{SUS} (vocal)

(rhythm gtr.)

D.S. (to letter A) al Coda (w/ repeat)

(Samba) (Vocal scat solo)

F D^{13}

(sample bs.)

2 (Vamp, solo & fade)

(Sample dr.)

A & C

2 (etc.)

Note: On Flora's version, after the first head (AABC), B & C are repeated before D (not on D.S.).

Juan Pachanga

Rubén Blades

Louis Ramírez

(as played by the Fania All-Stars)

Guaracha ♩ = 106

(2-3 Clave)

(Intro) $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$ $E^b_{MI}^{6/9(11)}$ $F_{MI}^{6/9(11)}$

(horns w/ rhythm, top note of chords)

A

Son las cin-co'e la ma-ña-na, ya a ma-ne-ce,

F_{MI} $A^b_{MI}^7$ D^b_7 $G_{MI}^{7(b5)}$ C^7

(sample bs.) (pn. montuno)

Juan Pa-chan-ga bien ves-ti-do a-pa-re-ce.

D^b_7 C^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}

(etc.) (horns)

To-dos en el ba-rrio es-tán des-can-san-do, y

F_{MI} $A^b_{MI}^7$ D^b_7 $G_{MI}^{7(b5)}$ C^7

Juan Pa-chan-ga en si-len-cio va pa-san-do. Y aun-

D^b_7 C^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}

B

que su vi-da es fies-ta y ron, no-che y-rum-ba, su

(pn. comp) (pn.) (horns, top notes)

$F^{7(b9)}$ $B^b_{MI}^6$

(bs.) (tutti)

plan - te es fal - so i - gual que a - quel a - mor que lo en - ga - ñó.

E^b7 A^bMA^7 C^7

(bs.) (horns)

C

Y la luz del sol se ve a lum - bran - do, y

FMI A^bMI^7 D^b7 $GMI^{7(b5)}$ C^7

(bs. as at [A]) (horns)

Juan Pa - chan - ga el ma - mi - to va pe - nan - do.

D^b7 C^7 $GMI^{7(b5)}$ C^7 FMI

(top notes)

(horns)

NC. FMI D^bMA^9 $C^{7(\#9)}$ G^bC

(bs./pn./horns)

D

(O) - ye - me Juan Pa - chan - ga ol - ví - da - la. O -

(Vocal solo) (omit last x)

(pn. octaves, sample montuno)

FMI B^bMI D^b C^7 $GMI^{7(b5)}$ FMI B^bMI D^b C^7 $GMI^{7(b5)}$

(sample bs.) (Vamp till cue)

V.S.
(turn page)

E (On cue) 8va --- 1 + 8va (2nd x)

(horns, 1st x only)

(pn./trbs.)

(etc.)

(etc.)

(bs. bottom note 8va)

Chords: F_{MI}^6 , $E^b_{6/4}$, $D^b_{MA}^7$, $E^b_{6/4}$, F_{MI}^6 , $E^b_{6/4}$, $D^b_{MA}^7$, $E^b_{6/4}$

F

(horns + 8va)

Chords: F_{MI}^6 , $E^b_{6/4}$, $D^b_{MA}^7$, $E^b_{6/4}$, F_{MI}^6 , $E^b_{6/4}$, $D^b_{MA}^7$, $E^b_{6/4}$

3

+ 8va

(horns)

NC.

F_{MI}

$D^b_{MA}^7$

$C^{7(\#9)}$

loco

NC.

(bs./pn./horns)

G (Solos)

(pn. montuno, + 8va b.)

Chords: F_{MI} , B^b_{MI} , C , C^7 , B^b_{MI} , F_{MI} , B^b_{MI} , C , C^7 , B^b_{MI}

(sample bs. or tumbao like [D])

(Vamp & solo till cue)

H (On cue)

(strings)

(horns, top notes)

NC.

(bs.)

tutti

$F_{MI}^{6/9(11)}$

$E_{MI}^{6/9(11)}$

$D_{MI}^{6/9(11)}$

(perc. etc.)

I (Percussion solo)

indef.

$D_{MI}^{6/9(11)}$

$F_{MI}^{6/9(MA7)}$

w/ bs. and pn. solo fills (F_{MI}^7)

indef.

(On cue)

J (3rd x loco)
(4th x + 8va)

(horns, 3rd & 4th x's only)

NC. (perc. play thru)

(bs.)

(solo pn., tacet 1st x)

(F_{MI}^7)

(4x's)

D.S. al Coda

(strings)

+ 8va

($\sharp\sharp 88$)

$C^{7(\sharp 9)}$

$B_{b7(\sharp 9)}$

A_{b13}

G_{b13}

G_{b13}

E^{13}

(tutti to end)

Second Verse:

Vestido a la ultima moda y perfumado,
con zapato en colores Yeyé bien lustrados.
Los que encuentra en su camino los saluda: "¡Hey Man!"
Que feliz es Juan Pachanga, todos juran.

Pero lleva en el alma el dolor de una traición
que solo calman los tragos, los tabacos y el tambor.
Y mientras la gente duerme, aparece
Juan Pachanga con su pena y amanece.

The recorded arrangement has an extended intro.

Kalinda

Baião ♩ = 126

Andy Narell

NC. (steel dr.)

A A_{MI}^9

$F\#_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$

$B_{MI}^{7(b5)}$ $E^{7(\#9)}$ 1. 2.

B $B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^7 $D^{13(b9)}$ G_{MA}^7 $C\#_{MI}^{7(b5)}$ C^9 B^7

$E_{MI}^{7(add 4)}$ $E^{7(b9)}$ A_{MI}^7 $D^{13(b9)}$ G_{MA}^7 $C\#_{MI}^{7(b5)}$ C^9 B^7

$E_{MI}^{7(add 4)}$ break *mf* D.S. al 2nd ending al Coda

$E_{MI}^{7(add 4)}$ E^7 **C** A_{MI}^9 $F\#_{MI}^{7(b5)}$

$F\#_{MI}^{7(b5)}$ B^7 B^b/E A^7 D^{13}_{SUS}

B^b_{13} A_{MI}^9 $F\#_{MI}^{7(b5)}$ $C\#_{MI}^7$ $F\#^9$

C_{MI}^9 B_{MI}^9 E^9 A_{MI}^9 $D^{7(b9)}$

G_{MI}^9 $C^{7(b9)}$ $F_{MA}^{7(\#5)}$ F^6 $F_{MA}^9(\#5)$ $E^{7(b9)}$

D NC.
(steel dr. 8va b.)

NC.
(8va b.)

A_{MI} break
(loco) *f* (tutti) (steel dr.)

E (Songo)
B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ B_{MI}^{7(b5)} E^{7(b9)}

A_{MI}⁷ A^{7(b9)} D_{MI}⁷ G¹³ C_{MA}⁷ G^{b9(#11)}

F¹³ E^{7(#9)} A_{MI}^{7(add 4)} 1. break 2. A_{MI}^{7(add 4)} (gtr. solo pick-ups)
(fine)

F (Gtr. solo)
B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ B_{MI}^{7(b5)} E^{7(b9)} A_{MI}⁷ A^{7(b9)}

D_{MI}⁷ G¹³ C_{MA}⁷ G^{b9(#11)} F¹³ E^{7(#9)} 1-3. A_{MI}⁹⁽¹¹⁾

4. A_{MI}⁹⁽¹¹⁾ (end solo)
(steel dr.)

D.S.S. al fine
(with repeat)

Kalinda (Rhythm Section)

Baião ♩ = 126 *S.*

NC. **A** A_{MI}^9 (synth./pn.) $(B_{MI}^7 \overset{2nd \times}{A})$ (A_{MI}^9) (synth. etc.)

mf (sample bs.)

$F\#_{MI}^{7(b5)}$ (pn.)

$B_{MI}^{7(b5)}$

$E^{7(\#9)}$

B $B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^7 $D^{13(b9)}$ G_{MA}^7 $C\#_{MI}^{7(b5)}$ C^9 B^7 $E_{MI}^{7(add 4)}$ $E^{7(b9)}$

A_{MI}^7 $D^{13(b9)}$ G_{MA}^7 $C\#_{MI}^{7(b5)}$ C^9 B^7 $E_{MI}^{7(add 4)}$ Φ *p* *break* -----

D.S. al 2nd ending al Coda

Φ $E_{MI}^{7(add 4)}$ E^7 **C** A_{MI}^9 (gtr.) (bs.) (etc.) (etc.)

$F\#_{MI}^{7(b5)}$ $F\#_{MI}^{7(b5)}$ B^7 B^b_E A^7 D^{13}_{SUS}

B^b_{13} A_{MI}^9 (pn.) $F\#_{MI}^{7(b5)}$ $C\#_{MI}^7$ $F\#^9$

System 1: C_{MI}^9 (pn.) B_{MI}^9 E^9 A_{MI}^9 $D^{7(b9)} D_{SUS}^9 D^{7(b9)}$

System 2: G_{MI}^9 $C^{7(b9)} C_{SUS}^9 C^{7(b9)}$ (pn.) $F_{MA}^{7(\#5)}$ F^6

System 3: $F_{MA}^{7(\#5)}$ (pn.) $E^{7(b9)}$ **D** NC. (w/ hi hat & bass dr. only) (steel dr.) (bs./pn. tacet till 1 bar before **E**)

System 4: A_{MI} break- (tutti) (steel dr.)

System 5: (Song) **E** $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^{13} (bs.) (add pn.)

System 6: C_{MA}^7 $G^{b9(\#11)}$ F^{13} $E^{7(\#9)}$ $A_{MI}^{7(add\ 4)}$ 1. break- 2. $A_{MI}^{7(add\ 4)}$ (gtr. solo pick-ups) (fine)

System 7: (Gtr. solo) **F** $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 $A^{7(b9)}$ D_{MI}^7 G^{13}

System 8: C_{MA}^7 $G^{b9(\#11)}$ F^{13} $E^{7(\#9)}$ 1-3. $A_{MI}^{9(11)}$ 4. $A_{MI}^{9(11)}$ (end solo)

D.S.S. al fine (with repeat)

Drums play Baião throughout (with breaks).

La Charanga

Descarga ♩ = 96
(Charanga Style) (2-3 Clave)

José A. Fajardo

Intro 8va----- (loco) (fl.)

(fl.) A_{mi} D C D A_{mi} G A_{mi} NC. (strs., pizz.) (perc. tacet) (bs.) tutti (bs./pn.) (tutti)

A (Time) (2nd x) 2

(strs.) Chan - ga, cha - ra, chan - ga, cha - ran - ga. Pa' bai - lar bien la cha - ran - ga. (strs. etc. till [C]) A_{mi}⁷ D (pn. montuno) D⁷ A_{mi}⁷ D D⁷ (bs.)

(Flute solo) (3x's)

A_{mi}⁷ D D⁷ A_{mi}⁷ D D⁷

B

Chan - ga, cha - ra, chan - ga, cha - ran - ga. Pa' bai - lar bien la cha - ran - ga. A_{mi}⁷ D D⁷ A_{mi}⁷ D D⁷

C

(pn./strs. pizz.)
NC. (perc. play thru)

La cha - ran - ga. (pn./strs.) Ri - ca sal - sa.

(bs./pn.)

(pn./strs.) NC. (pn./strs.)

La cha - ran - ga. Ri - ca sal - sa.

D **Solos** (Solo I 1st x, Solo II on D.S.)
(strs., arco)

A_{MI}^7 D (pn. montuno) D^7

(bs.)

(Vamp & solo till cue)
On cue, D.S. al Coda One (on cue)

(On cue)
(Solo II continued)

(strs./pn.) A_{MI}^7 D

(Vamp & solo till cue)
On cue, D.S.S. al Coda Two
(with one repeat)

Φ^2 8va (fl.) (loco) (fl.)

(fl.) (strs., pizz.)

A_{MI} D C D A_{MI} G A_{MI} NC. (perc. tacet)

tutti (bs./pn.) (tutti)

La Comparsa

Jazz Son ♩ = 128

Ernesto Lecuona
(as played by Paquito D'Rivera)

(Intro)

(1st x bass & perc. only)
(2nd x add gtr. comp)

A

B

C

Chords: E^b6 , B^b7 , $F_{MI}7$, B^b9_{SUS} , B^b9_{SUS} , B^b7 , A^b , E^b , $E^b_{MA}7$, D^b9 , $G^b9(\#11)$, D^b , G^b , $G^b9(\#11)$, G^b7 , $F_{MI}7$, $A^b_{MI}7$, D^b7 , B^b9_{SUS} , B^b9_{SUS} , B^b7 .

D (alto top note)
piano chords

Chords: E^b , E^b6_9 (omit 3), A^b6_9 (omit 3), $F_{MI}7$, B^b , E^b , B^b7_{SUS} , $E^7(b5)$.

(bs.) (light perc. continues)

Chords: $E^b_{MA}7$, E^b6_9 (omit 3), A^b6_9 (omit 3), $F_{MI}7$, B^b , E^b , $F_{MI}7$, B^b .

E

(pn. fill)

Chords: $D^{\#8}$, $D^{\#}$.

(like top)

Chords: $D_{MI}9(11)$, A^7 , $D^{\#}$, $A^{\#7}$, D^b , $D_{MI}9(11)$.

(opt. to letter A for solos)

(Solos)

Chords: $D_{MI}9(11)$.

2

(Vamp, solo & fade)

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C (Time)

EMI *EMI*^(#5) *A*⁷ *tr~* *D*⁶ *tr~*

mi - ra, (strs./fl.) ya na - die sus - pi - ra. Ya sus al - mua -

*EMI*⁷ *A*⁹ *D* 8va (pn. octaves) *A*^{7(b9)} 3 3 3 3

di - tas, na - die las que - re a - pre - ciar. D.C. al 2nd ending al Coda

D 8va *A* *A*⁺ *A*⁺ *A*_{MI} *A*^{o7} *A* NC. (bs./pn. octaves)

D (Double-Time, Guaguanco) (♩ = previous ♩)

8va (loco) 8va (top note) *A*⁷ *A*⁹

(strs./fl., top note) *D* *D*⁶ *EMI*⁶ (unison) NC.

8va 2.8va

*A*⁹ sus *A*⁷ *F*[#]*MI*⁷ NC. perc./pn. break *D* tutti

E *G* (bs./pn. etc.) 8va *D*⁷

(strs./fl., top note) *E*⁷ *A*⁷ break (loco) (unison) D.S.S. al Coda Two

8va 8va (pn., plus 8va) *D* *D* tutti

Flute is one octave higher most of the time.

Guaracha ♩ = 178
(2-3 Clave)

La Esencia Del Guaguancó

C. Curét Alonso
(as played by Johnny Pacheco)

(Intro)

(horns)

(bs.)

D_{MI} D_{MI} C B^b A D_{MI} (pn. montuno)

D_{MI} B^b13 F^(omit 3) E D_{MI}^{6/9} Es -

A

cu - che us - ted la e - sen - cia del gua - guan - có. (horns)

D_{MI} (pn. montuno) B^b6

(bs.)

1. 2. **B**

Es - La tum - ba que ya te lla -

B^b6 F_{MI}/E^b D_{MI}^{6/9} D_{MI}^{6/9} G_{MI} G_{MI}^(MA7)

tutti- tutti-

3.

ma, y el tam - bor que la re - cla - ma, y un co - ro que di - ce a -

G_{MI}⁷ G_{MI}⁶ D_{MI} D_{MI}^(MA7) D_{MI}⁷ D_{MI}⁶ D_{MI} C D_{MI}

(2nd x) 1. 2.

D_{MI} sí. (horns) N.C. D_{MI}^{6/9} Y un D_{MI}^{6/9}

break- break-

D.C. al Coda One
(w/ repeats)

C (Vocal solo)

(horns)

break - - - (bs.) (pn. montuno)

Chord progression: $D_{MI}^{6/9}$, G_{MI} , $G_{MI}^{(MA7)}$, G_{MI}^7 , G_{MI}^6 , D_{MI} , $D_{MI}^{(MA7)}$, D_{MI}^7 , D_{MI}^6

Chord progression: G_{MI} , A^7 , D_{MI} , $D_{MI}^{(MA7)}$, D_{MI}^7 , D^7 Es -

(etc.)

D (Vocal solo)

cu - che us - ted la e - sen - cia del gua - guan - có.

Chord progression: G_{MI} , $G_{MI}^{(MA7)}$, G_{MI}^7 , G_{MI}^6 , D_{MI} , $D_{MI}^{(MA7)}$, D_{MI}^7 , D_{MI}^6

Chord progression: G_{MI} , A^7 , 1-3. D_{MI} , $D_{MI}^{(MA7)}$, D_{MI}^7 , D^7 , 4. D_{MI}

Es -

E (horns)

Chord progression: G_{MI} , $G_{MI}^{(MA7)}$, G_{MI}^7 , G_{MI}^6 , D_{MI} , $D_{MI}^{(MA7)}$, 1-3. D_{MI}^7 , D_{MI}^6 , 4. D_{MI}^7 , D_{MI}^6

Es -

F (Vocal solo)

cu - che us - ted la e - sen - cia del gua - guan - có.

Chord progression: G_{MI} , $G_{MI}^{(MA7)}$, G_{MI}^7 , G_{MI}^6 , D_{MI} , $D_{MI}^{(MA7)}$, D_{MI}^7 , D_{MI}^6

Chord progression: G_{MI} , A^7 , 1. D_{MI} , $D_{MI}^{(MA7)}$, D_{MI}^7 , D^7 , 2. D_{MI}

Es -

(optional repeat [E] [F] for more solos)

G (horns)

Chord progression: G_{MI} , $G_{MI}^{(MA7)}$, G_{MI}^7 , G_{MI}^6 , D_{MI} , $D_{MI}^{(MA7)}$, 1-3. D_{MI}^7 , D_{MI}^6 , 4. D_{MI}^7 , D_{MI}^6

Es -

2 (horns)

D.S. al Coda Two (3rd x)

Chord progression: D_{MI}^7 , D_{MI}^6 , D_{MI} , B^b_{13} , $F^{(omit 3)}$, E , $D_{MI}^{6/9}$

(bs.) (tutti)

Guaracha ♩ = 170
(2-3 Clave)

(Se Acabó) La Malanga

Rudy Calzado
(as played by Eddie Palmieri)

N.C.

f (bs./pn. octaves, + 8va b.)

Musical score for "The Rose Tree" in D major, 2/4 time. The score is for a piano and voice. The piano part is in the upper staff, and the voice part is in the lower staff. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part is marked with a forte dynamic (f) and a tempo marking of "Allegretto". The voice part is marked with a mezzo-forte dynamic (mf). The score includes a key signature change from D major to D minor in the final measure.

(pn. + 8va b.)

 (D_M)

(bs.)

~~S~~ **A**

Se a - ca - bó ya la ma - lan - ga y no pue - do co - mer, no

(pn. montuno, octaves) D_{MI}^6 C^7 D_{MI}^6 (etc.) (horns)

(bs. tumbao) (etc.)

(pn. montuno, octaves)

 C^7
$$D_{MI}^6$$

(etc.) (horns)

(bs. tumbao)

(etc.)

(2nd x) 

1

Musical score for the song "Sé lo que ha - cer, no pue - do co - mer." The score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part includes chords for C7 and Dm6. The lyrics are: "sé lo que ha - cer, no pue - do co - mer."

sé_ lo que_ha - cer,

no pue - do co - mer.

(bs./pn. etc.)

(horns)

2.

B

Musical score for "El Señor de los Años" by Carlos Puebla. The score is in 4/4 time and features a vocal line and a piano accompaniment.

Vocal Line:

pue - do co - mer. O - ye no sé lo que ha - cer. Mi - ra que
 Ya si no pue - do ja - mar. O - ye que

Piano Accompaniment:

Chords: D_{m6} , $Bb13$
 (perc. continues)
 (bs./pn.)

pue - do co - mer.

O - ye no
Ya_____ si no

sé lo que ha - cer.
pue - do ja - mar.

Mi - ra que
O - ye que

 D_{MI}^6

(perc. continues)

VO

(bs./pn.)

(horns)

ham - bre me da. Quie - ro ma - lan - ga ma - má. O - ye da -
ham - bre me da. Da - me ma - lan - ga ma - má. Mi - ra quie -

E^b MA 7(#11) **A^b MA 9(#11)**

ham - bre me da.
ham - bre me da.

Quie	-	ro	ma	-	lan	-	ga	ma	-	má.
Da	-	me	ma	-	lan	-	ga	ma	-	má.

O - ye____ da -
Mi - ra____ quie -

E^b_{MA}^{7(#11)}

Ab MA 90

(horns)

me ma - lan - ga. ro ma - lan - ga.

No se lo que ha - cer. Mi - ra que ham - bre me dá.

(perc. continues)

(bs. tumbao w/ pn. montuno)

(horns)

Da - me ma - lan - ga ma - má. O - ye — que ro ma - lan - ga

(bs.)

D_{MI}^6 $E^7(\#9)$ $A^b_{MA}^7$ $A^b_{MA}^{9(\#11)}$ D_{MI}^6 (pn. montuno)

Repeat to letter A.
After 2nd x thru AAB,
D.S. al Coda (with repeat)

(horns)

pue - do co - mer.

(horns)

(bs.)

D_{MI}^6 $B^b_7 A^7$ NC D_{MI}

(horns/pn.) (pn.)

tutti

D (Vocal solo)

La ma - lan - ga

(pn. montuno, octaves) (bs. tumbao)

(etc.) (etc.)

(On cue)

(horns)

D_{MI} G_{MI} A^7 G_{MI} D_{MI} G_{MI} A^7 G_{MI}

(3x's)

E (Solos)

(coro enter on cue)

La ma - lan - ga

(pn. montuno)

D_{MI} G_{MI} A^7 G_{MI}

(Vamp till cue)

(bs.)

tutti

(bs.)

(perc.)

NC

$A^7(\#5)$

D_{MI} G_{MI}

(On cue)

(horns)

B^b_7 A^7

NC

$D_{MI}^{6/9}$

(horns/pn.)

tutti

La Patria Del Son

Rebeca Mauleón-Santana

Isidoro A. Mauleón

(as played by the Machete Ensemble)

Son ♩ = 144

(2-3 Clave)

(Intro)

(Time)

(tres solo) G^6 (rhythm tacet) (bs./pn.) (sample bs.) (pn.) (trp.) E^7

E^7 (bs.) (pn. 8va) A_{MI} A_{MI}^7 D^7 D^7_{SUS} D^7 D^7_{SUS}

(Trp. solo) (tres/pn.) G^6 (etc.) (trp./pn.) E^7 G^6 D octaves

A G^6 (tres/pn. etc.) (sample bs.) (E⁷) (pn. 8va) A_{MI} A_{MI}^7

pa - ña nos tra - jo el son di - vi - no de u - na pa - la - bra, de

D^7 D^7_{SUS} D^7 D^7_{SUS} (D⁷) (pn. 8va) G^{13} A^{b13} (trp.)

la - ti - na cla - ri - dad y sen - sua - li - dad a - rá - bi - ga.

B A^{b13} G D octaves G^6 (etc.) G^6 E^7

A - fri - ca tra - jo el tam - bor que sa - cu - de cuer - po y al - ma,

cu - do ru - je en la a - le - grí - a o mur - mu - ra en la nos - tal - gia.

D⁷ **A^{mi}⁷** **D⁷** (pn. 8va)

(bs.)

(Trp. solo)

Cu - ba cre - ó el tres me - ni - na de la an -

G⁶ **D^{octaves}** **G⁶** (sample bs.)

(trp./pn.)

da - lu - za gui - ta - rra, a cu - yo son el Ca - ri - be llo - ra, ri -

A^{b13} **G¹³** **C¹³** **D¹³** **D⁷**

e, ji - me y can - ta. (tres) (trp.)

D⁷ (pn. 8va) **G⁶** **G** **F⁷** **E^{7(b9)}**

(bs.) (sample bs.)

E^{7(b9)} **A^{mi}** **A^{mi}⁷**

(pn. 8va)

D⁷ **D^{7sus}** **D⁷** **D^{7sus}** **G⁶** **F⁷** **E⁷**

(pn. 8va)

V.S.
(turn page)

D

son tie - ne más sa - bor que el ron, ta ba - co y la ca - ña; or -

E7(b9) (pn. 8va) **A_{MI}** **A_{MI}7**

(sample bs.) (pn. montuno) as is -

(Solos)
(Trp. 3x's
Vocal 3x's)

gu - llo - so de su he - ren - cia de A - fri - ca, Cu - ba y Es - pa - ña.

D7 (pn. 8va) **G** **F7**

as is - (etc.)

E7(b9) (pn. 8va) **A_{MI}** **A_{MI}7** **D7** **D7_{SUS}** (pn. 8va) **G** **F7**

(after 6x's) D.S. al Coda

G **F7** **E** octaves **E7** (Tres solo) (pn. 8va) **A_{MI}** **A_{MI}7**

(bs.) (tutti)

D7 **D7_{SUS}** 1. **D7** (pn. 8va) **G** **F7** 2. **NC** (pn. 8va) **D** octs. **G** octs. (+ horns 8va) (tutti)

F (Solos)

(pn.) **G⁶** **A_{MI}** **D7** **G**

(bs./pn.)

2 2

(Vamp & solo till cue)

G (On cue) (Mambo)

(trbs.)

G A MI D⁷ G

2

(pn. 8va bs.)

(pn. & bs. continue figure till [J])

H

(trps./saxes octaves)

G A MI D⁷ G G A MI D⁷ G D⁷ G

(trbs.)

La pa - tria del

I (Trp. solo)

G A MI D⁷ G (3x's) G A MI D⁷ G

son, la pa - tria del (son.) (1st x only)

(Vamp & solo till cue)

J (On cue) (Vocal solo)

(omit 1st x)

(son.)

G A MI D⁷ G D⁷

(pn. 8va bs.)

Till cue

On cue

La pa - tria del

(pn.)

(bs.)

K

(horns, octaves)

C D⁷ G F¹³ E⁷ A MI NC. break D octs. G octs.

(horns/pn./tres)

(tutti)

La Vida Es Un Sueño

Bolero ♩ = 104

Arsenio Rodríguez

(Intro)

NC

~~S~~C

C[#]Mi^{7(b5)}

F[#]7

B^{Mi}7

E⁷



A^{Mi}7

A⁷

D⁷

G



Des - pués que u - no

A G

A^{Mi}7

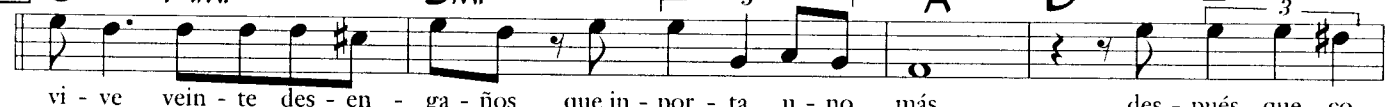
B^{Mi}7

B^b7

D⁷/A

D⁷

E⁷(#5)



vi - ve vein - te des - en - ga - ños que in - por - ta u - no más,

des - pués que co -

A^{Mi}

D⁷

G

D⁷



noz - cas la ac - ción de la vi - da no de - bes llo - rar.

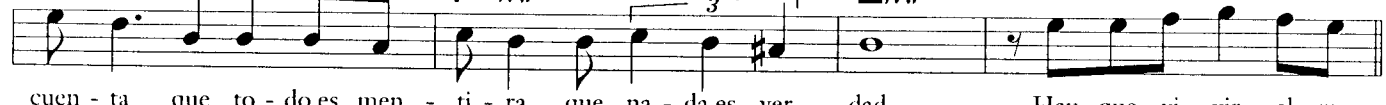
Hay que dar - se

G

F[#]Mi^{7(b5)}

B⁷

E^{Mi}



cuen - ta que to - dos men - ti - ra, que na - da es ver - dad.

Hay que vi - vir el mo -

B C

F[#]7

G

F⁷

E⁷



men - to fe - líz,

Hay que go - zar lo que pue - das go - zar,

por - que sa - can - do la

A^{Mi}7

A⁹



cuen - ta en to - tal _____ la vi - da es un sue - ño

y to - do se

D⁷

break -

C C

F[#]7



va. La rea - li - dad es na - cer y mo - rir,

por - qué lle - nar - nos de

G

F⁷

E⁷

A^{Mi}7



tan - ta an - sie - dad,

to - do no es más que un e - ter - no su - frir,

el mun - do es - tá

A⁷

D⁷

G

break -



he - cho _____

sin fe - li - ci - dad,

(instrumental) D.S. al Coda

Φ A⁷

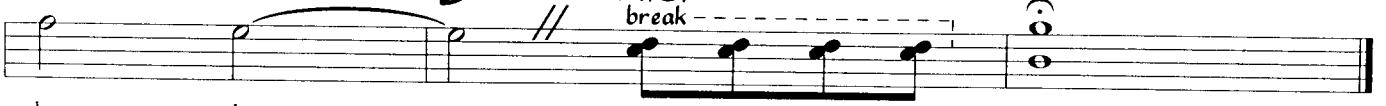
D⁷

(Rubato)

NC

break -

G



he - cho _____

sin fe - li - ci - dad.



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MANNY OQUENDO

Lágrimas Negras

Bolero-Son ♩ = 100

(2-3 Clave)

Miguel Matamoros

(Intro) F_{MI} C_{MI}/E^b $D^{7(b9)}$ G^7 C_{MI} break-
(tutti) Aun - que

A C_{MI} F_{MI}
tú me has de - ja - do en el a - ban - do - no, aun - que

B^b7 $E^b_{MA}7$ $D_{MI}^{7(b5)}G^7$
tú has muer - to to - das mis i - lu - sio - nes, en

C_{MI} F_{MI} $(D_{MI}^{7(b5)}G^7)$
vez de mal - de - cir - te con jus - to en - co - no, en mis sue - ños te

C_{MI} $D^{7(b9)}$ G^7
col - mo, en mis sue - ños te col - mo, de ben - di -

C_{MI} $D_{MI}^{7(b5)}G^7$ **B** C_{MI}
cio - nes. Su - fro la in - men - sa pe - na de tu ex - tra -

F_{MI} B^b7
ví - o, y sien - to el do - lor pro - fun - do de tu par -

$E^b_{MA}7$ $(A_{MI}^{7(b5)}D^7)$ D^7
ti - da, y llo - ro sin que se - pas que el llan - to



repeat letters A & B for optional solos
then go to letter C



(Vocal and/or Instr. solo)



Lamento Borincano

Rafael Hernández
(as played by Conjunto Libre)

(Intro)

(F_{Mi}) (G^b) (F_{Mi}) (etc.) (E^b_{Mi}) F_{Mi}⁷ (pn. comp) G^b_MA^{7(b5)}

(bs. w/ clave only) (plus tutti)

F_{Mi}⁷ E^b_{Mi}⁷ D_{Mi}⁷ (pn. w/ bs.)

(D_{Mi}⁷) C B^b C G^b_{C break -}

A

Sa - le, lo - co de con - ten - to con su car - ga - men - to pa - ra la ciu -
Lle - va, en su pen - sa - mien - to to - do un mun - do lle - no de fe - li - ci -

F_{Mi}⁶ E^b_{Mi}⁷ A^{b9} D^b_MA⁷ G_{Mi}^{7(b5)}

(sample bs.) (pn. montuno)

1. dad, pa - ra la ciu - dad.

C⁷ F_{Mi} G_{Mi}^{7(b5)} C⁷

2. dad, de fe - li - ci - dad.

C⁷ (trbs.) F_{Mi}⁶ (trbs.)

B

Pien - sa re - me - diar la si - tua - ción

E^b₇ D^b₇ C⁷ (trbs.)

del ho - gar que es to - da su j - lu - sión, sí. Ya -

le - gre, el ji - ba - ri - to - va can - tan - do a - sí di -
rin - quen, la tie - rra del E - den, la que al can - tar el

(pn./trbs.) (bs. w/ pn./trb. 8va b.) (perc. continue) (bs./pn./trbs.) (trbs., octaves)

cient - do a - sí, bai - lan - do a - sí por el ca - mi - no,
gran Gau - tier lla - mó la per - la de los mar - res.

"Si yo ven - do mi car - ga, mi Dios que - ri -
Ya ho - ra que tú te mue - res, por mis pe - sa -

do, un tra - je a mi vie - ji - ta voy a com - prar."
res, dé - ja - me que te can -

Bo - te, que te can - te yo tam - bién.

Pa' Bo - rin -

V.S. (Turn page)

Chords: C^7 , F , F^6 , $E^7(+5)$, E^bMA^7 , $D^7(+9)$, C^7_{SUS} , F^{bass} , $F^{6/9}$, B^b13

Figures: 3

Performance instructions: (trbs.), (etc.), (tutti)

F

(Vocal solo) (On cue)

quen me voy. Pa' Bo-rin - quen me voy.

(bs.) C⁷ B^b D C⁷ B^b C C⁷ G B^b D C⁷ B^b D C⁷ G B^b D C⁷ C⁷ SUS

(Vamp till cue)

G

(Guitar solo) (Till cue) (On cue (end solo))

(trbs.) C⁷ SUS C⁷ C⁷ SUS C⁷ C⁷ SUS C⁷ C¹³ break-

tutti -

H

(trbs.) (bs.) F_{Mi}⁷ B^{b7} G_{Mi}^{7(b5)} C⁷ F_{Mi}⁷ B^{b7} G_{Mi}^{7(b5)} C⁷

F_{Mi}⁷ B^{b7} G_{Mi}^{7(b5)} C⁷ F_{Mi}⁷ B^{b7} G_{Mi}^{7(b5)} C⁷ C^{13(#11)}

(Soli, multiple trbs.)

(1st x only) C^{13(#11)} (pn. comp) (bkg., 2 trbs.)

(etc.)

C^{13(#11)} (trb. bkg.)

(end solo) C¹³ break

tutti - Me

J (Vocal solo)

voy pa' Bo - rin - quen, Bo - rin - quen me lla - ma.

(pn. montuno) (bs.) (etc.)

Chords: G_{MI}^7 , C^7 , G_{MI}^7 , C^7 , G_{MI}^7

(Vocal solo) Till cue On cue **K** (Soli, multi. trbs)

Me Me voy pa' Bo - rin - quen.

Chords: C^7 , G_{MI}^7 , C^7 , C^7 , G_{MI}^7 , C^7

(Soli, multi. trbs.) Till cue On cue (end soli)

Pa' Bo - rin -

(sample bs.) (etc.)

Chords: C^9_{SUS} , C^7 , C^7 , G_{MI}^7 , C^7

L (Vocal solo) (On cue)

quen me voy. Pa' Bo - rin - quen me voy. (pn.)

(Vamp till cue)

Chords: G_{MI}^7 , C^7 , G_{MI}^7 , C^7 , G_{MI}^7 , C^7

M (trbs.) (pn. comp) (bs.) (pn. w/ bs.)

Chords: F_{MI}^7 , $G_{bMA}^7(b5)$, F_{MI}^7 , E_{bMI}^7 , D_{MI}^7

(D $_{MI}^7$) C B^b C C G^b C

(Sample pn. montunos)

A **B** F_{MI}^6 (etc.)

E C^7_{SUS} C^7 (etc.)

K G_{MI}^7 (C^9_{SUS}) C^7 (etc.)

Med. Cha-Cha-Chá ♩ = 128
(w/ lite cymbals only) **AL6**

Med. Cha-Cha-Chá ♩ = 128
(w/ lite cymbals only) **AL6**

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(Time) C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 (etc.)

(bs.)

E C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9

(horns octaves)

C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$

$D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9

C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$

$D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9

F (Solo) C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9

(On cue) (solo continues w/ background) (Vamp till cue)

G C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9

(bkgr. horns unis.)

C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9 $A7(\sharp 9)$ $D7(\sharp 9)$ $G7(\sharp 9)$ C_{MI}^9

H (fl. trp. w/ bn.) (fl. trp. trb.) Solos on F (indef) G G. After last solo, continue to **H**

(pn. w/ horns)

NC. $D^b_{MA} 7(\sharp 11)$

(bs.)

D.S. al fine (no repeat)

Leva E Traz (Elis)

Ivan Lins
Vitor Martins

Partido Alto $\text{♩} = 98$

Intro C (ad lib perc.) F C 1. F⁶ 2. F⁶

(synth. w/ perc.) (bs. tacet) (etc.) (gtr.) (etc.) (gtr.)

1. C F⁶ 2. (Time) C^{MA9} C^{6/9} C^{MA9} C^{6/9} (add bs., ala samba) (gtr.)

A C^{MA9} C^{6/9} C^{MA9} C^{6/9} (etc.)

Ví num bar - ra - cão, ra - i - nhas, reis,

C^{MA9} A^{7(b9)} D⁹ B^{MI7(b5)}

prin - ce - sas e va - rões. Be - los fa -

E⁷ B^{MI7(b5)} E⁷ B^{MI7(b5)}

ra - ós e deu - sas, ví guer - rei -

E⁷ A^{MI7} D⁹ **B** G¹³_{SUS}

ros, lan - ças e dra - gões. E - ra um le -

G⁹ G¹³_{SUS} G⁹ G¹³_{SUS}

va e traz, no mar sem fim dos car -

G⁹ C^{MA9} C^{6/9} **C** G¹³_{SUS} G⁹

na - vais. E - ra um por - to, um cais,

G¹³_{SUS} G⁹ G¹³_{SUS} G⁹

um tram - po - lim prá nun - ca mais.

CMA⁹ C⁶/₉ **D** F^{MA}⁹ F⁶/₉
 Vi ——— E — lis, ———

B^b13^{SUS} B^b⁹ C^(add 9)/_E E^{MI}⁷
 na ——— Mo — ci — da — de, num an — dor, ———

A¹³^{SUS} A¹³ D⁹
 tão ——— vi — va ——— quan — to vi — vo es — tou. ———

G¹³^{SUS} G⁹ C⁷^{SUS} C⁷ C^{MI}⁷ C⁷
 Ho — je o pas — sa — do não pas — sou. ———

E F^{MA}⁹ F⁶/₉ B^b13^{SUS} B^b⁹
 Jo — ão — zi — nho, nas — a — sas — de um bei — ja flor, —

C^(add 9)/_E E^{MI}⁷ A¹³^{SUS} A¹³ D⁹
 — em — um mi — la — gre trans — for — mou —

G¹³^{SUS} G⁹ C^{MA}⁹ F⁶/_C C^{MA}⁹ (etc.)
 a — cri — a — ção no cri — a — dor.

1. F⁶/_C C^{MA}⁹ F⁶/_C C^{MA}⁹ F⁶/_C 2. F⁶/_C
 (gtr.) (gtr.)

F C^{MA}⁹ F⁶/_C (etc.) C^{MA}⁹ F⁶/_C
 (gtr.)

C^{MA}⁹ F⁶/_C C^{MA}⁹ F⁶/_C
 (Vamp & fade)

Linda Chicana

Mark Levine
(as played by Tito Puente)

Cha-Cha-Chá ♩ = 132

(perc. 2nd x only)

(Intro) (sample solo pn. montuno) (Flute solo)

B $\flat$ M $\flat$ I 7 E $\flat$ 9 C $\flat$ M $\flat$ I $^7(b5)$ F 7 B $\flat$ M $\flat$ I 7 E $\flat$ 9 C $\flat$ M $\flat$ I $^7(b5)$ F 7 (etc.)

(bs./dr. tacet)

(Flute solo)

B $\flat$ M $\flat$ I 7 E $\flat$ 9 C $\flat$ M $\flat$ I $^7(b5)$ F 7 B $\flat$ M $\flat$ I 7 E $\flat$ 9 1. C $\flat$ M $\flat$ I $^7(b5)$ F 7 2. C $\flat$ M $\flat$ I $^7(b5)$

(+ perc.) (fl.)

(bkg. horns in octaves)

B $\flat$ M $\flat$ I 7 E $\flat$ 9 C $\flat$ M $\flat$ I $^7(b5)$ F 7 B $\flat$ M $\flat$ I 7 E $\flat$ 9 C $\flat$ M $\flat$ I $^7(b5)$ F 7 C $\flat$ M $\flat$ I $^7(b5)$ F 7

(sample bs.) (etc.)

A (fl.)

B $\flat$ M $\flat$ I 7 E $\flat$ 9 C $\flat$ M $\flat$ I $^7(b5)$ F $^7(b9)$ B $\flat$ M $\flat$ I 7 E $\flat$ 9 D $\flat$ M $\flat$ I 7 G $\flat$ 7 B $\flat$ M $\flat$ A 7

(bkg. horns in octaves)

3. E $\flat$ M $\flat$ A 7 C $\flat$ M $\flat$ I $^7(b5)$ F $^7(b9)$ 1. NC. 2. (fl./pn.) NC. (octaves)

tutti (bs.) (bs.)

B E $\flat$ M $\flat$ I 9 A $\flat$ 13 D $\flat$ M $\flat$ I 9 G 13

(fl.)

D $\flat$ M $\flat$ I 9 G $\flat$ 13 C $\flat$ M $\flat$ I $^7(b5)$ F 7 NC. C $\flat$ M $\flat$ I $^7(b5)$ F 7 NC.

(bkg. horns)

C B $\flat$ M $\flat$ I 7 E $\flat$ 9 C $\flat$ M $\flat$ I $^7(b5)$ F $^7(b9)$ B $\flat$ M $\flat$ I 7 E $\flat$ 9 D $\flat$ M $\flat$ I 7 G $\flat$ 7

(bkg. horns like A)

(fl.)
(with bkg. horns)

B_{MA}^7 E_{MA}^7 $C_{MI}^{7(b5)}$ $F^{7(b9)}$ (bkg. horns)

(bs./pn.)

tutti

(Fl. solo) $B_{MI}^7 E_{b9}$ $C_{MI}^{7(b5)}$ F^7 $B_{MI}^7 E_{b9}$ 1. $C_{MI}^{7(b5)}$ F^7 2. $C_{MI}^{7(b5)}$ F^7

(Solos)

$B_{MI}^7 E_{b7}$ $C_{MI}^{7(b5)}$ F^7 $B_{MI}^7 E_{b7}$ $D_{MI}^7 G_{b7}$ B_{MA}^7 E_{MA}^7

$C_{MI}^{7(b5)}$ F^7 E_{bMI}^9 A_{b9} D_{MI}^9 G^9

D_{MI}^9 G_{b9} $C_{MI}^{7(b5)}$ F^7 $B_{MI}^7 E_{b7}$ $C_{MI}^{7(b5)}$ F^7

$B_{MI}^7 E_{b7}$ $D_{MI}^7 G_{b7}$ B_{MA}^7 E_{MA}^7 $C_{MI}^{7(b5)}$ F^7

(Solo continued, or other solo)

$B_{MI}^7 E_{b7}$ $C_{MI}^{7(b5)}$ F^7 $B_{MI}^7 E_{b7}$ $C_{MI}^{7(b5)}$ F^7 1-3. $C_{MI}^{7(b5)}$ F^7 4. $C_{MI}^{7(b5)}$ F^7 (fl., last x)

(bkg. horns tacet 1st 2x's)

(bkg. horns enter 2nd x)

For more solos (DDEFGGGG)
After solo D.S. al Coda
(with repeats)

(+ fl.)

perc. fill

(3x's)

(flute 8va)
(pn. octaves)

f (horns)

B_{MI}^7 E_{b9} $C_{MI}^{7(b5)}$ F^7 B_{MI}^7 E_{b9} $C_{MI}^{7(b5)}$ NC

(bs.)

Lo Que Siento Es Le Lo Lay

Bomba-Son $\text{♩} = 192$
(2-3 Clave)

Dagoberto González
(as played by NG La Banda)

(Intro)

(horns)

(bs.) (pn. loose fills)

(top note)

1.

(unison)

2.

(unison)

(bs. etc.)

(tutti)

1. Yo que tan - to te a - mé, _____ sien - to que mi a - mor _____ por ti _____
2. Hoy me pi - des per - dón, _____ y pre - ten - des re - gre - sar _____

de - sa - pa - re - ce. Ya no in - te - re - sa que
a - rre - pen - ti - da, pe - ro no sa - bes que

1. F# MI7 B7 E dim.(MA7) E6/9

vuel - vas jun - to a - mí, _____ pues de mi co - ra - zón _____ ya no e - res due - ña.
ya to - do cam - bío _____ des

2. F# MI7 B7(b5) E dim.(MA7) E6/9

pués que te mar - chas - te a - quel dí - a. La vi - da tie -

B

ne in - stan - tes que se han he - cho pa - ra dis - fru - tar, mo - men - tos

de fe - li - ci - dad que no su - pis - te a - pro - ve - char. Yaho - ra vie -

nes a de - cir - me que qui - sie - ras co - men - zar, cuan -

do ya de tus be - sos me he ol - vi - da - do.

(horns) $F^{6/9}$ NC B^{13} A^{13} B^{MI7} C B^b A^{MA9}

(bs.) tutti

C

Y vol - ver cuan - do ya lo nues - tro ter - mi - nó,

pa - ra qué, si el a - mor no ca - be en - tre tu y yo.

(horns, + 8va) A^{MA7} $B^b^{MI7(b5)}$ $E^b^{7(b9)}$ A^b^{MI7} $D^b^{7(b9)}$

F^{MI7} B^7 B^{MI7} C B^b

A^{MA7} $B^b^{MI7(b5)}$ $E^b^{7(b9)}$ A^b^{MI7} $D^b^{7(b9)}$

F^{MI7} B^7 B^{MI9} C B^b

C B^b A^{MA7} $B^b^{MI7(b5)}$ $E^b^{7(b9)}$ A^b^{MI7} $D^b^{7(b9)}$

(horns) (top note)

F^{MI7} B^7 B^{MI7} C B^b

(unison)

V.S. (turn page)

D

Y vol - ver cuan - do ya lo nues - tro ter - mi - nó,

pa - ra qué, si el a - mor no ca - be en - tre tu y yo.

Chords: A_{MA}^7 , $A^{\#}_{MI} 7(b5)$, $D^{\#} 7(b9)$, $G^{\#}_{MI} 7$, $(G^{\#}_{MI} 7(b5))$, $C^{\#} 7(b9)$, $F^{\#}_{MI} 7$, B^7 , $B_{MI} 7$, C_{Bb} (Vocal solo), A_{MA}^7 , $B^b_{MI} 7(b5)$, $E^b 7(b9)$, $A^b_{MI} 7$, $D^b 7(b9)$, $F^{\#}_{MI} 7$, B^7 , $B_{MI} 7$, C_{Bb} , C^6_9 .

(horns) F^6_9

(bs.) $NC.$, B^{13} , A^{13} , $B_{MI} 7$, C_{Bb} , A_{MA}^9

tutti -

break -

(pn./gtr. only)

(break) -

perc. fill -

(pn./gtr. etc.)

Sien -

E

(pn./gtr. montuno continues to end)

(Vocal solo)

(tacet) (last x) (4x's)

to un le lo ley le lo lay la.

Sien -

Chords: A , B^7 , E , D , E^7 , $G^{\#}$.

(sample bs.)

F *mp* (horns) *crescendo poco a poco*

A B⁷ E D E⁷ G#

f A B⁷ E D E⁷ G# (2nd x)

Sien -

G A B⁷ E (Vocal solo) D E⁷ G# (tacet last x) (4x's)

to un le lo ley le lo lay la. Sien -

H (horns) A B⁷ E D E⁷ G# (4x's)

Si tu no vie - nes no bai - las.

A (Vocal solo) B⁷ E D E⁷ G# (4x's)

Si to no vie - nes no bai - las.

I (Solo vocal "comments" to end)

Sien -

(horns)

A B⁷ E⁷ D E⁷ G#

(pn./gtr.)

(Trp. solo begins 4th x)

to un le lo ley le lo lay la. Sien -

A B⁷ E D E⁷ G#

(Vamp, solo & fade)

Lo Que Va A Pasar

(a.k.a. El Volcán del Caribe)

Jesús "Chucho" Valdés
(as played by Irakere)

Song 118

(3-2 Rumba Clave)

NC.

(Intro) (hi-hat)

(etc.)

(pn. octs., plus 8va b.)
(bs. tacet 1st x)

(2nd x)

(horns)

(tom toms)

(+ 8va)

(horns, octaves)

break

(add bs.)

(pn. octs./bs. 2nd x)

(Time) (2-3 Rumba Clave)

(+ 8va)

(horns, octaves)
(full perc.)

A_{MI}^7

(etc.)

(pn. montuno, octs.)

A_{MI}^7

$D^{13}(\#11)$

(pn. comp)

A_{MI}^7

(pn. montuno)

1. (perc. fill)

(no 8va)

(horns, octaves)

A

B

$B^{\#}$

$C^{\#}$

D^b

E^b

$E^7(\#5)$

A_{MI}^7

(pn. montuno)

(horns, octaves)

2. A_{MI}^7

$A^b_{MI}^7$

G_{MI}^7

C^9

F_{MA}^7

(horns, plus 8va b.)

E bass

(8va b.)

(loco)

crescendo

$E^7(\#5)$

(tutti) (fine)

D.C. al Coda

A bass (horns, plus 8va) break ----- $E7(b9)$ (pn. comp) (Vocal solo) A_{MI}^7 $G_{MI}^7 C^7$

Tu ve - rás lo que va a pa - sar. Tu

C F_{MA}^7 (3-2 Rumba Clave) $E7(b9)$ A_{MI}^7 (Vocal solo) $G_{MI}^7 C^7$ (Vamp till cue) Tu

ve - rás lo que va a pa - sar.

D (On cue) F_{MA}^7 $E7(b9)$ A_{MI}^7 1-3. $G_{MI}^7 C^7$ (horns) Tu

ve - rás lo que va a pa - sar.

4. $G_{MI}^7 C^7$ F_{MA}^7 $E7(b9)$ (Vocal solo) A_{MI}^7 $G_{MI}^7 C^7$ Tu

F_{MA}^7 $E7(b9)$ (Vocal solo) A_{MI}^7 Till cue $G_{MI}^7 C^7$ On cue $G_{MI}^7 C^7 F_{MA}^7$

ve - rás lo que va a pa - sar. Tu

E (Perc. solo) F_{MA}^7 $E7(b9)$ A_{MI}^7 $G_{MI}^7 C^7 F_{MA}^7$ (8x's) (1st x only)

(Perc. solo) (On cue) break ----- F_{MA}^7 $E7(b9)$ A_{MI}^7

indef. (horns, octaves) (Flute solo) F_{MA}^7 $E7(b9)$ A_{MI}^7 $G_{MI}^7 C^7$ (4x's)

A_{MI}^7 (pn. comp) G_{MI}^7 C^7 F_{MA}^7 $E7(b9)$ A_{MI}^7 $G_{MI}^7 C^7$

G (Solos) F_{MA}^7 $E7(b9)$ A_{MI}^7 $G_{MI}^7 C^7$ (1st x only) (bkgr. on cue, 4x's) (Vamp & solo till cue)

H (On cue) F_{MA}^7 $E7(b9)$ A_{MI}^7 $G_{MI}^7 C^7$ F_{MA}^7 (Trp. solo begins 2nd x) (horns, octaves)

Y se

1-3. A_{MI}^7 $G_{MI}^7 C^7$ 4. A_{MI}^7 NC (+ 8va)

bai - la sa - bro - so. (tutti) (horns, octaves)

This is a condensed version of the recorded arrangement.

D.S. al 2nd ending al fine

Lo Que Va A Pasar (Bass)

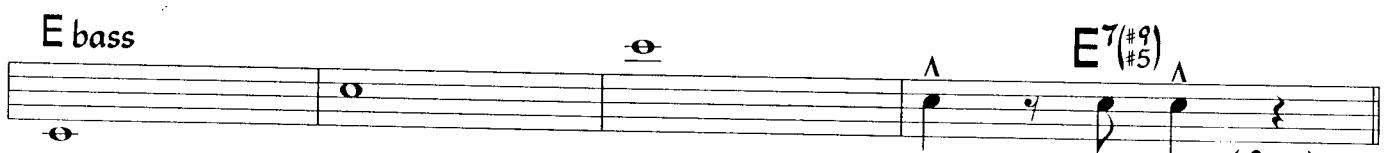
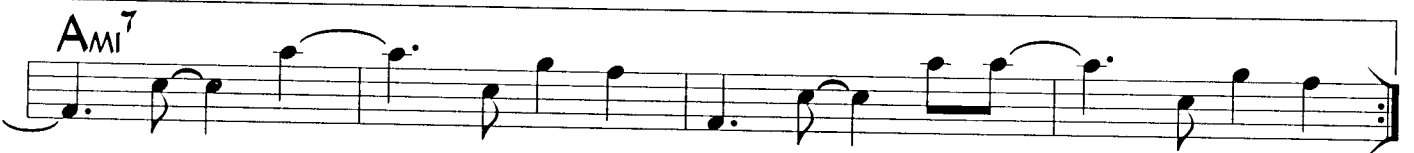
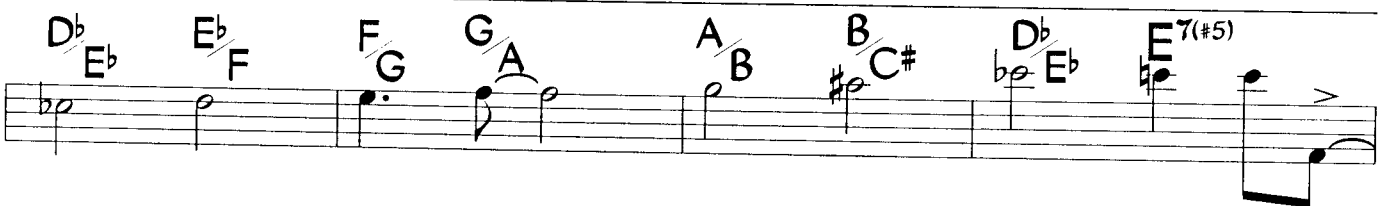
Songo $\text{♩} = 118$

(3-2 Rumba Clave)

(Intro) NC. (Tacet) (w/ pn.)



(Time) (2-3 Rumba Clave)



$E^7(\#5)$

(fine)

D.C. al Coda

C (3-2 Rumba Clave) F_{MA}^7 $E^{7(b9)}_{\#5}$ A_{MI}^7 G_{MI}^7 C^7
 (sample) (Vamp till cue)

D (On cue) F_{MA}^7 $E^{7(b9)}_{\#5}$ A_{MI}^7 G_{MI}^7 C^7 (5x's)
 (etc.) (add horns 1st x)

Till cue G_{MI}^7 C^7 On cue G_{MI}^7 C^7

E (Perc. solo) F_{MA}^7 $E^{7(b9)}_{\#5}$ A_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 (8x's)
 (1st x only)

(Perc. solo) (On cue) F_{MA}^7 $E^{7(b9)}_{\#5}$ A_{MI}^7
 indef. break (horns)

F G_{MI}^7 C^7 F_{MA}^7 $E^{7(b9)}_{\#5}$ A_{MI}^7 G_{MI}^7 C^7 (4x's)
 (sample)

G (Solos) F_{MA}^7 $E^{7(b9)}_{\#5}$ A_{MI}^7 G_{MI}^7 C^7
 (etc.) (Vamp till cue)

H (On cue) (horns) F_{MA}^7 $E^{7(b9)}$ A_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 $E^{7(b9)}$

1-3 A_{MI}^7 G_{MI}^7 C^7 4. A_{MI}^7

D.S. al 2nd ending al fine

This is a condensed version of the recorded arrangement.

Look To The Sky

Medium-Slow Bossa Nova

Antonio Carlos Jobim

A

Chords: DMA^9 , DMI^9 , $DMI^{6/9}$, $F^\#MI^7$, $B^7(b^9)$, EMI^9 , C^9_{SUS} , $C^7(b^9)$, $F^\#MI^7$, $F^{dim.}$, EMI^9 , $A^7(b^9)(\#5)$

B

Chords: DMA^9 , DMI^9 , $DMI^{6/9}$, $F^\#MI^7$, $B^7(b^9)$, EMI^9 , C^9_{SUS} , $C^7(b^9)$, FMA^9 , $E^\flat MA^9(\#11)$, DMA^9 , $A^{13(b^9)}$

Solo on form (AB).
After solos, D.C. al Coda

Chords: DMA^9 , C^6 , $B^7(b^9)$, EMI^9 , $E^\flat MA^9(\#11)$, DMA^9 , GMI^7 , C^9 , FMA^9 , $E^\flat MA^9(\#11)$, DMA^9



Photo by Robert Feinberg

TOM JOBIM & VINICIUS DE MORAES

Lôro

Forró (energetic) ♩ = 110 (- 140)
(See notes at end)

Egberto Gismonti

A

(bs.) *(etc.)*

B

C

1. Bb^7 2. Bb^7_{SUS} (Solo pickups)
break —————
D.S. for solos

Play head twice. Solo on form (ABC) (with 1st ending).

After solos, play head twice (D.S. al Coda, with repeat).

(Optional, last head, long poco a poco ritard for entire form).

$E^b G$ F_{MI}^7 Bb^7 (E^b_{SUS}) $D^{bb6q}(\#11)$ G^{b6q}
rall.

(sample L.H. pn. on head)

A $E^b D^{bb}$ $A^b C$ (etc.)

(sample bs. for solos)

$E^b D^{bb}$ $A^b C$ (etc.)

(sample dr., freely interpreted)

A 2 (etc.) or

(etc.)

Los Tamalitos De Olga

Guaracha (Charanga Style) ♩ = 168

José A. Fajardo

(Intro)

(flute)

(bs.) (pn. montuno)

Chords: A_{MI}^7 , D^7 , G_{MA}^7 , G^6

Chords: G_{MA}^7 , G^6 , A_{MI}^7 , D^7 , G

tutti-

A

(flute fill)

(flute fill)

Ol - ga la ta - ma - le - ra, co - ci - na que se pa - só se
ci - na con gran dul - cu - ra, y con - quis - ta su pre - gón bai -

(bs.) (pn. montuno)

Chords: A_{MI}^7 , D^7 , G_{MA}^7 , G^6

1.

los ven - de con pi - mien - ta y el que los prue - ba se co - me dos. Co -
le - mos to - dos can - tan do la ta - ma

(flute)

Chords: A_{MI}^7 , D^7 , $B_{MI}^7(b5)$, E^7 , G_{MA}^7 , G^6

2.

le - ra ya se pa - só. Me gus - tan los ta - ma - li - tos, los ta - ma -

(fl.)

tutti-

Chords: A_{MI}^7 , D^7 , G

B

(Flute solo)

li - tos que ven - de Ol - ga. Me

Chords: A , A^7 , D^7 , G

(etc.)

D⁷ (bs./pn. etc.) **G** **A** **A⁷** **D⁷** (fl.)

gus - tan los ta - ma - li - tos, los ta - ma - li - tos que ven - de Ol - ga,

C (Piano solo) **A_{MI}⁷** **D⁷** **G** **A⁷** **D⁷** (Vamp & solo till cue)

D (On cue) (pn. montuno, octaves) **A_{MI}⁷** **D⁷** **G** **G⁶** **A⁷** **D⁷** (plus fl. 8va) **NC.**

(bs.)

(fl., loco) **A_{MI}** **D⁷** **G⁶** **A⁷** **A⁷** **D⁷**

tutti -

E (2nd x) (Flute solo)

Pi - can no pi - can los ta - ma - li - tos de Ol - ga, Ol - ga.

(bs.) (pn. montuno) **A_{MI}⁷** **D⁷** **G** **G⁶** **A⁷** **D⁷** (etc.) **A_{MI}⁷** **D⁷**

F (Flute solo continued) **A_{MI}⁷** **D⁷** **G** **G⁶** **A⁷** **D⁷** (Vamp & solo till cue)

On cue, D.S. al Coda

G **A_{MI}⁷** **D⁷** **G^{MA}⁷** **G⁶** **A_{MI}⁷** **D⁷**

ga. (fl.)

G^{MA}⁷ **G⁶** **A_{MI}⁷** **D⁷** **G^{MA}⁷** **G⁶** **A_{MI}⁷** **D⁷** **G** **G⁶**

tutti -

Flute sounds an octave higher than written.

Lourdes' Lullaby

Afro/Bolero ♩ = 102

Mario Bauza

(arranged by Michael Philip Mossman)

(Intro) (F_{Mi})



A

(sop.)
 $F_{MI}^{6/9}$
 $F_{MI}^9 E^b$
 $D^7(\#9)_{b5}$
 $D^b7(\#9)$
 (trbs.)

$C^7_{SUS}(\flat 9)$
 $C^7(\#9)$
 $B^b_{MI}^{6/9}$
 $B^b_{MI}^9 A^b$
 $G^7(\flat 9)_{\#5}$
 D^b13
 (ww's)

$F_{MI}^{6/9}$
 C
 $D^7(\#9)_{b5}$
 $G^{13}(\flat 9)_{\#5}$
 (trps.)
 (ww's top note)
 (trbs.)

$C^7_{SUS}(\flat 9)$
 $C^7(\#9)$
 F^9_{SUS}
 B^{13}
 (trps.)
 (ww's top note)

B

B^b13
 A^b13
 G^b13
 F^{13}
 $B^b_{MI}7(\#5)$
 A^b13
 $G^7(\flat 9)_{\#5}$
 $C^7(\#5)$
 F_{MI}^{11}
 $D^7(\#9)_{b5}$
 $D^b9(\#11)$
 C^7_{SUS}
 C^7
 $C^7(\#9)$
 $B^b_{MI}7$
 $F_{MI} A^b$
 $G^7(\flat 9)$
 D^b9
 C^7_{SUS}
 C^7
 $C^7(\#9)$
 $F_{MI}^{6/9}$
 E^b
 C
 $F_{MI}^{6/9}$
 E^b
 C
 (trps. w/ full ensemble)
 (trbs.)
 (sop.)
 (fl.)
 (fi.)

V.S.
(turn page)

Musical score for a jazz ensemble, featuring various instruments and sections. The score is divided into measures and includes dynamic markings, articulation, and performance instructions.

Measures 1-4: Flute (fl.) and Bass (bs.) w/ percussion (perc.) play. Chords: $F_{MI}^{6/9}$, E^b , C , $F_{MI}^{6/9}$, E^b , C .

Measures 5-8: Bass (bs.) w/ percussion (perc.) continues. Chords: F_{MI} , (F_{MI}) , $(Double x)$ (w/ perc.), (F_{MI}) , $(Guaguanco)$.

Measures 9-12: Piano solo (Piano solo) and Bass (bs.) w/ percussion (perc.). Chords: C , F_{MI}^7 , D , B^b13 , A^b13 , G^b13 , NC , C octaves, E^b octaves.

Measures 13-16: Bass (bs.) w/ percussion (perc.) continues. Chords: F_{MI}^7 , $(bs. etc.)$, ff (tutti, top note).

Measures 17-20: Flute (fl.) and Bass (bs.) w/ percussion (perc.). Chords: F_{MI}^7 , $(1st x)$, $(pn. montuno, octaves)$, $G^7(\#9)$, C^7_{SUS} , F_{MI}^7 , $E^b_{MI}^{6/9}$, F .

Measures 21-24: Bass (bs.) w/ percussion (perc.) continues. Chords: F_{MI}^7 , $E^b_{MI}^{6/9}$, F , $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 25-28: Bass (bs.) w/ percussion (perc.) continues. Chords: C^7_{SUS} , $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 29-32: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 33-36: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 37-40: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 41-44: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 45-48: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 49-52: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 53-56: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 57-60: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 61-64: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 65-68: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 69-72: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 73-76: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 77-80: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 81-84: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 85-88: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 89-92: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 93-96: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

Measures 97-100: Bass (bs.) w/ percussion (perc.) continues. Chords: $C^7(\#9)$, $F_{MI}^{6/9}$, $C^7(\#9)$, $F_{MI}^{6/9}$.

I F_{MI}^7 (pri.) G^{13} $C_{MI}^{7(\#5)}$ F_{MI}^7 (trps.) $D_{MI}^{7(\#5)}$ G^{13} $C_{MI}^{7(\#5)}$ B^{13} ff (continue) (4x's)

J B^{13} A^{13} perc. fill NC (tutti, top note)

A^{13} G^{13} perc. fill NC E^{13}

$E_{bMI}^{6/9}$ D^{13} $C^{7(\#11)}$ perc. fill break $C^{7(\#9)}$ mf

K (Half x) (Afro) ($\text{♩} = \text{prev. } \text{♩}$) $F_{MI}^{6/9}$ E^b C $F_{MI}^{6/9}$ E^b C (fl., tacet 1st x)

$F_{MI}^{6/9}$ E^b C $F_{MI}^{6/9}$ E^b C

L $F_{MI}^{6/9}$ $E_{bMI}^{7(\text{add } 11)}$ $F_{MI}^{6/9}$ C $D^{7(\text{alt.})}$ $D^{b7(\text{alt.})}$ $C^{7(\text{alt.})}$ $C^{7(\text{SUS } \flat 9)}$ (ww's top note)

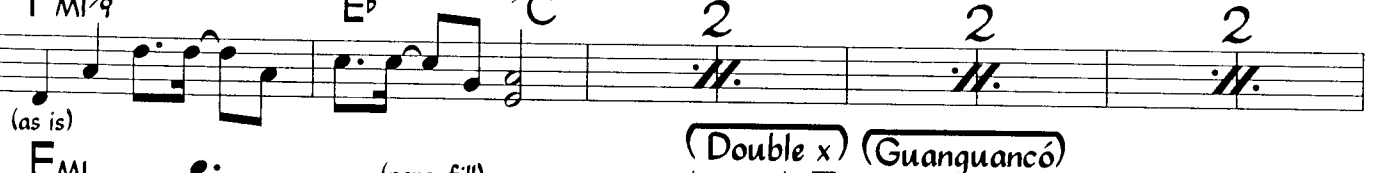
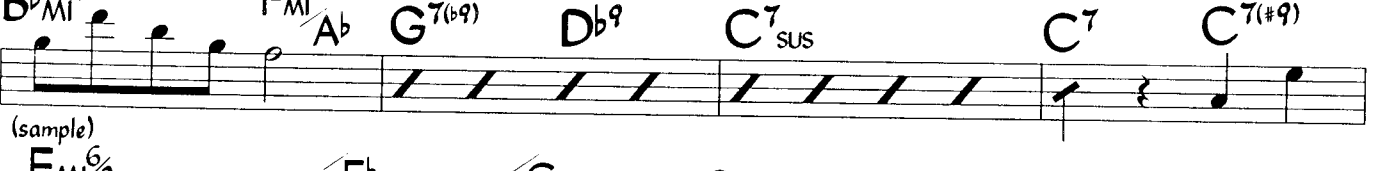
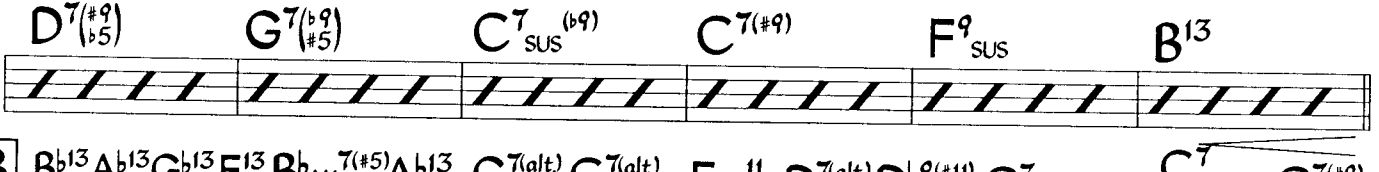
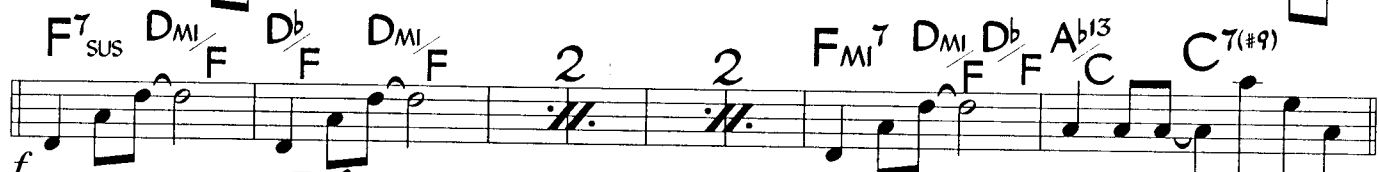
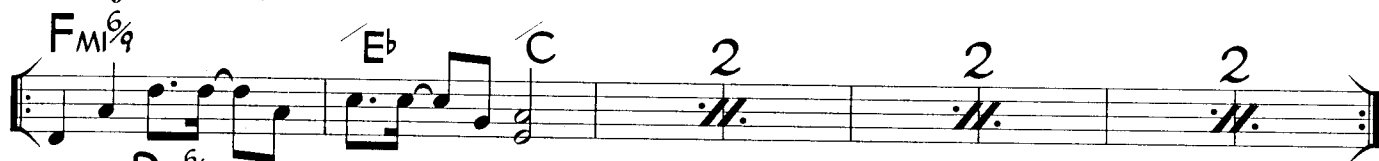
$C^{7(\#9)}$ (perc. continues) B_{bMI}^7 F_{MI} A^b G^7 G_{bMA}^7 (sop.)

D_{bMA}^7 $C_{MI}^{7(\text{add } 11)}$ F_{MI}^9 SUS (woodwinds) (tutti) (trbs.)

Lourdes' Lullaby (Bass)

Afro/Bolero ♩ = 102

(Intro) $F_{MI}^{6/9}$



NC. E_b^9 A_b^9 $D_b^{MA^9}$ C_{MI}^7

(Sop. solo) F_{MI}^7 (w/ pn.) F_{MI}^7 $E_b^{MI^6/9}$ $D^{7(alt.)}$ D_b^{13} $G^{7(alt.)}$ C_{SUS}^7 (On cue)

(Vamp till cue) ff

F_{MI}^7 $E_b^{MI^6/9}$ F 2 G F_{MI}^7 $E_b^{MI^6/9}$ F $F_{MI}^6/9$

f $C_{SUS}^7(b5)$ 2 2 2 $C^{7(alt.)}$

crescendo f F_{MI}^9 F_{MI}^9 E_b $D^{7(alt.)}$ D_b^9 $C^{7(\#9)}$ $C_{SUS}^7(b9)$ ff $C^{7(alt.)}$

$B_b^{MI^7}$ $D_b^{7(\#9)}$ $C^7(\#9)$ (2nd x add horns) F_{MI}^7 2 2 2

$D_{MI}^{7(\#5)}$ G^{13} $C_{MI}^{7(\#5)}$ f 2 2 $D_{MI}^{7(\#5)}$ G^{13} $C_{MI}^{7(\#5)}$ B^{13}

J B_b^{13} A_b^{13} perc. fill ----- A_b^{13} G_b^{13} perc. fill ----- E^{13} $E_b^{MI^6/9}$

ff D_b^{13} $C^{7(alt.)}$ $C^{7(\#9)}$ (J = prev. J) K (Half x) (Afro) $F_{MI}^6/9$ E_b C 2 (3x's)

mf L $F_{MI}^6/9$ $E_b^{MI^7}$ $F_{MI}^6/9$ C $D^{7(alt.)}$ $D_b^{7(alt.)}$ $C^{7(alt.)}$

$C_{SUS}^{(b9)(\#5)}$ $C^{7(\#9)}$ $B_b^{MI^7}$ F_{MI}/A_b G^7 $G_b^{MA^7}$

$D_b^{MA^7}$ C_{MI}^7 $F_{MI}^7_{SUS}$

Some repeated sections in this part are written without repeats in the main part.

Afoxe $\text{♩} = 114$

Lua Soberana

Ivan Lins & Vitor Martins
(as played by Sergio Mendes)

(Intro) (shaker) (cow bell) (shaker)
(dr. & perc.) (etc.)

A NC.
(vocal w/ dr. & perc.) (3x's)

Ai - a - rá ca - rí - a - a, i - lê, i - lê, i - lá, ai - a - rá ca - rí - a ê - ia.

B

Vei - o de Ma - da - gas - car, i - lê, i - lê, i - lá, es - sa lu - a so - be - ra - na.

(synth.) (gtr. ad lib) (6th notes) (bs.) (etc.)

So - bre as á - guas de Je - man - já, i - lê, i - lê, i - lá, nes - te mar de ro - sa bran - ca.

C

Es - sa lu - a vei - o a Sal - va - dor, ar - ras - ta - da por um pes - ca - dor, —

(synth.)

gui - a das ma - rés, mes - tre de a - fo - xés,

(sample bs.)

sop. fill ————

fi - lho de O - lo - dum, fi - lho de O - lo - dum.

D.S. al Coda
(no repeat)

(Sop. solo)

(bs.)

(bs. like B) Ai - a - rá ca - rí - a - a, i - lê, j - lê, j - lá, ai - a - rá ca - rí - a ê - ia.

(Sop. solo)

(synth.)

(synth.)

(bs.)

(opt. 8va b.)

(bs.) *(loco)* *(sample)*

(gtr.) *(end solo)*

(sop. fills, enter 3rd x)

Ai - a - rá ca - rí - a - a, i - lê, j - lê, j - lá, ai - a - rá ca - rí - a ê - ia.

(synth.)

(Vamp & fade)

Ballad (Quasi Classical) ♩ = 62

Luz Do Sol

Caetano Veloso
(as sung by Gal Costa)

(Intro) (on D.C. only)

The Intro section consists of three measures. The first measure features a flute melody (labeled '(flute)') and a piano accompaniment (labeled '(el. pn. high chords)' and '(elec. pn.)') with a bass line (labeled '(bs.)'). The piano accompaniment includes a sequence of chords: B^bMA⁹, E^bMA⁹, and DMI⁹. The second measure continues the piano accompaniment with the E^bMA⁹ chord. The third measure continues with the DMI⁹ chord. The tempo is marked as 62 beats per minute.

The first system of the main body consists of three measures. The first measure features a melody (labeled '(b)') and a piano accompaniment with a bass line. The piano accompaniment includes a sequence of chords: CMI⁹, F¹³_{SUS}, and F¹³_{SUS} (b⁹). The second measure continues the piano accompaniment with the F¹³_{SUS} chord. The third measure continues with the F¹³_{SUS} (b⁹) chord.

A

The vocal and piano parts of 'Luz Do Sol' are presented in two systems. The first system includes the lyrics: 'Luz do sol, que a fo - lha tra - ga e tra - duz. Em ver - de no - vo em'. The piano accompaniment includes a sequence of chords: B^bMA⁹, B^b¹³_{SUS}, B^b¹³, E^bMA⁹, A^b¹³(#11), DMI⁹, and G¹³(#11). The second system includes the lyrics: 'fo - lha, em gra - ça, em vi - da, em for - ça, em luz. Céu a - zul que vem a - té on - de os pés to - cam a ter - ra e a ter - ra ins - pi - ra e e - xa - la seus a - zuis.' The piano accompaniment includes a sequence of chords: G^bMA⁹, G^bMA⁷, D^bF, E^bMI⁷, B⁶/₉(#11), B^bMA⁷, DMI⁹, CMI⁷, F⁷(b⁹)_{SUS}, B^bMA⁹, B^b¹³_{SUS}, B^b¹³(#11), E^bMA⁹(#5), E^bMA⁹, A^b¹³(#11), DMI⁹, G¹³(#11), G^bMA⁷, D^bF, E^bMI⁷, B⁶/₉, A^bMI⁹, B^bMI⁷, E⁶/₉, F⁷(#5), B^bMA⁹, B^b¹³_{SUS}, and B^b¹³(#11).

B $E^b_{MA^9}$ $E^b_{MI^6/9}$ $B^b_{MA^9}$ B^b_{13SUS} B^b_{13}

Re - za, re - za o ri - o, cór - re - go pra o ri - o, o rio pro mar.

$E^b_{MA^9}$ $E^b_{MI^6/9}$ $B^b_{MA^9}$

Re - za a cor - ren - te - za, ro - ça a bei - ra, dou - ra a a - re - ia. Mar -

$A_{MI^9(b5)}$ $D^7(b9)(\#5)$ G_{MI^9}

cha o ho - men so - bre o chão, le - va no co - ra - ção u - ma fe - ri - da a - ce - sa

C_{MI^9} F^9_{SUS} F^9 $B^b_{MA^9}$

do - no do sim e do não. Di - an - te da vi - são da in - fi - ni - ta be - le - za, fin -

$E_{MI^9(b5)}$ $A^7(b9)(\#5)$ $D_{MI^9(MA^7)}$ D_{MI^9}

da por fe - rir, com a mão, es - sa de - li - ca - de - za coi - sa mais que - ri - da, a

C^9 $D_{MI^{11}}$ $E^b_{MA^7}$ $E_{MI^7(b5)}$ F^9_{SUS} $F^7_{SUS}(b9)$ $F^7(b9)(\#5)$

gló - ri - a da vi - da.

Optional solo on form (AB).
After solos, repeat AB
then go on to **C**.

C $B^b_{MA^9}$ B^b_{13SUS} B^b_{13} $E^b_{MA^9}$ $A^b_{13}(\#11)$ D_{MI^9} $G^{13}(\#11)$

Luz do sol que a fo - lha tra - ga e tra - duz. Em ver - de no - vo, em

$G^b_{MA^7}$ D^b F $E^b_{MI^7}$ $B^6/9$ $A^b_{MI^9}$ $B^b_{MI^7}$ $E^6/9$ $F^7(\#9)(\#5)$

fo - lha em gra - ça, em vi - da, em for - ça, em

D.C. al Coda

$(fl.)$ $F^{13}(b9)(\#5)$ $(elec. pn., stems up)$ $B^b_{MA^9}$ $E^b_{MA^7}$ B^b $B^b_{MA^9}(\#5)$

(bs., whole notes) rall.

Fast Mambo ♩ = 148

Mamblues

Cal Tjader

Intro

(vibes)
mf **N.C.**
(perc. tacet till letter A)

(pn. & bs.)

(vibes)
mf

(pn.)
mf

(pn. & bs.)

A (Time)

(vibes)
mf

(pn.)
mf **B^b7**

(bs.)

(etc.)

(pn.)

1. 2. 3.

B **B^b13**

E^b9

D^b9

B9

F7(b5)

F octaves

tutti - - - - -

(pn./bs.)

B^b13

E^b9

D^b9

B9

F7(b5)

F octaves

tutti - - - - -

(pn./bs.)

C

(vibes)

B^b7

(bs.)

1. 2.

3.

(pn.)

D

break—

(vibes)

(Piano solo)

E^b7 **B^b7** **C_{Mi}7** **F⁷(^b9_{#5})** **D_{Mi}7** **G⁷** **C_{Mi}7** **F⁷**

E (Solos)

B^b7 **E^b7** **B^b7** **C_{Mi}7** **F⁷(^b9_{#5})** **D_{Mi}7** **G⁷** **C_{Mi}7** **F⁷**

(On cue)

F **B^b7** (Perc. solo)

G **B^b7**

E^b7

(Vamp & solo till cue)

F⁷ **H** **B^b7** **B^b7** **E^b7**

B^b7 **F⁷** **B^b7**

D.S. al Coda (with repeats)

B^b7 **E^b9** **A^b9** **D^b9**

break—

f (vibes)

(vibes cadenza)

(Conducted)

mf **F⁷(^b9)** **ff** **E^b13(^b11)** **E^b9**

Mambo ♩ = 170

Mambo #5

Dámaso Pérez Prado

(Intro)

(top note of chord) **B^b7**

tutti

"Iuh"

break

A

(tacet 1st 2 x's)

(brass) **B^b7**

(play 4 x's)

(saxes, octaves)

E^b6 (etc.)

(4x's)

B

lay back

B^b7

E^b6 (etc.)

lay back

C

lay back

B^b7

B^b7

break

"Iuh"

D

(tacet 1st x)

(brass, unison) **B^b7**

(play both x's)

tutti

E

(saxes, octaves)

(top note of chords) **B^b7**

perc. fill

"Huh"

tutti

F (tacet 1st x) (shake) **B^b7** (trps., unison) (play both x's) **E^b6** (etc.)

G **B^b7** (saxes, octaves) tutti, top note break "Huh"

H **B^b7** (Time) (coro) **E^b6** (3x's)
Si, si, si, yo quie - ro mam - bo, mam, - bo.

I **B^b7** tutti, top note break "Huh" (4x's)

J (brass) **B^b7** (play 4 x's) **E^b6** (etc.)
(saxes, octaves) (full band)

K (tacet 1st 2 x's) **B^b7** (brass) (play 5 x's) (etc.)
(saxes, octaves)

B^b7 **E^b6** **B^b7** (alt.) **ff** break tutti

Sample bs.: **B^b7**

A B F (etc.) **E^b6** (etc.)

Opt. solos could be inserted before **F** or **J**

(Solo) **B^b7** **E^b6** (Vamp. solo till cue)

Mambo #8

Mambo ♩ = 134

Dámaso Pérez Prado

(Intro) (perc. play)

U - no, dos, tres, qua - tro, cin - co, seis,

NC.

break

1st x only

2nd & 3rd x's (on D.C.'s)

sic - te, o - cho. Mam - bo! Uh! bo! Uh!

(claps)

(to letter A) (fine)

(saxes, 8va b.)

C⁷ F C⁷ F

A (3x's)

(Stop time)

(trps. w/ saxes)

C⁷ C⁷(b9) C⁹ C⁷(#9)

(bs. dr., 2nd x only)

tutti

(+ 8va 3rd & 4th x's)

(trps., unison)

mp poco a poco crescendo

(saxes 8va b.)

C⁷ F_m F_m/E^b

(bs.)

(4x's)

D

f (trps.)

(saxes, 8va b.)

C^7 F_{MI} C^7

(bs.)

break

1st x only
"Uh!"

F_{MI}^6 / A^b $C^{7(b9)} / G$ F_{MI}^6 C^7 / E F

(tutti)

E

(tacet 1st 2 x's)

(trps.)
(play 4 x's)

(saxes, 8va b.)

C^7 F_{MI}^6

(4x's)

F

(perc. continue)

(saxes, loco)

NC

(bs.)

(trps. plus saxes)

break

C^7 F^6

tacet 1st x
"Uh!"

D.C. (fine last x)

Optional solos, insert between **C** & **D** and/or **D** & **E**

C^7 F_{MI} (Till cue)

2 2

Entire form 2x (with optional solos),
then D.C. al fine

Note: Saxes are in octaves (8va b.) throughout.

Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188

(2-3 Clave)

Jesús "Chucho" Valdés

(pn. RH)
(perc. tacet) NC.

(bs. & pn. LH)

A (Time)

(horns)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D^{7(b9)}

(tumbao & montuno)

GMI⁹ EMI^{7(b5)} A⁷ DMI⁷ D^bMI⁷ CMI⁷ F⁷⁽⁹⁾

B^bMA⁹ EMI^{7(b5)} A^{7(b5)} DMI⁷ A^{7(#9)} A^{7(#9)}

1. (1st solo begins)

2.

B (Solos)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D⁷ GMI⁷ EMI^{7(b5)} A⁷

DMI⁷ CMI⁷ F⁷ B^bMA⁹ EMI^{7(b5)} A⁷ DMI⁷ A^{7(#9)}

After solos, D.S. al Coda
(with repeat)

NC.

DMI^{6/9}

tutti



Photo by Mark Holston

ARTURO SANDOVAL

Mambo $\text{♩} = 106-124$
(2-3 Clave)

Mambo Inn

Mario Bauzá
Bobby Woodlen
Grace Sampson

(Intro)

mf NC

(bs./pn. octaves)

(horns)
(crescendo)

NC

$D7(\sharp 9)$

A GMI^7 C^7 FMA^9 DMI^7 GMI^7 C^7 FMA^9 D^9

(horns)

GMI^7 C^7 AMI^7 DMI^7 GMI^7 C^7 F^6 1. E^bMI^9 A^b9 2. F^6 $F\sharp MI^9$ B^9

B B^bMI^9 E^b13 A^b E^b G FMI^7 E^b9 SUS DMI^9

DMI^9 $G13$ GMI^9 AMI^7 $D7(\sharp 9)$

C GMI^7 C^7 FMA^9 DMI^7 GMI^7 C^7 FMA^9 D^9

GMI^7 C^7 AMI^7 DMI^7 GMI^7 $C^{13(\sharp 9)}$ F^6 Φ dr. fill

D (Interlude)

NC

(bs./pn. octaves)

(horns)
(crescendo)

(solo pick-ups)

(horns)

NC.

(bs./pn.)

break

E (Solos)

$G_{MI}^7 C^7 F D^7$ 2 $G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 C^7$ 1. (F D^7) $F E_{b_{MI}}^7 A_{b^7}$

2. (F $F\#_{MI}^9 B^9 B_{b_{MI}}^9$) $F B_{b_{MI}}^9 E_{b^9}$ ($A_{b_{MA}}^9 E_{b^9} G F_{MI}^7 A_{b^6}$) $E_{b^9 SUS}$

$D_{MI}^9 G^{13} G_{MI}^9 A_{MI}^7 D^7$ **G** $G_{MI}^7 C^7 F D^7$ 2

$G_{MI}^7 C^7 A_{MI}^7 D^7 G_{MI}^7 C^7 F D^7$

Open solo (EEFG). After solos, D.S. al Coda
(optional perc. solo (AA))
(Chords in parenthesis optional for solos)

(horns, octaves)

NC. *ff*

(bs./pn. octaves)

Sample bass:

A $G_{MI}^7 C^7 F_{MA}^9 D_{MI}^7$ (etc.)

Alternate Intro/Interlude/Ending (Hendrik Muerkens)

(pn./fl. 8va)

$F_{MA}^9 A_{b^9} D_{b_{MA}}^9 G_{b^9}$ NC.

(bs.)

Intro/Interlude
(On Interlude, solo pick-ups)

NC.

(tutti)

perc. fill

$D^7(\#9)$

Ending

F (omit 3)

(tutti)

Mambo ♩ = ± 114

(2-3 Clave)

Manteca

John Birks "Dizzy" Gillespie

Walter "Gil" Fuller

Luciano "Chano" Pozo Gonzales

(Intro)

(dr., tom toms)

NC.

♩ ♩

2

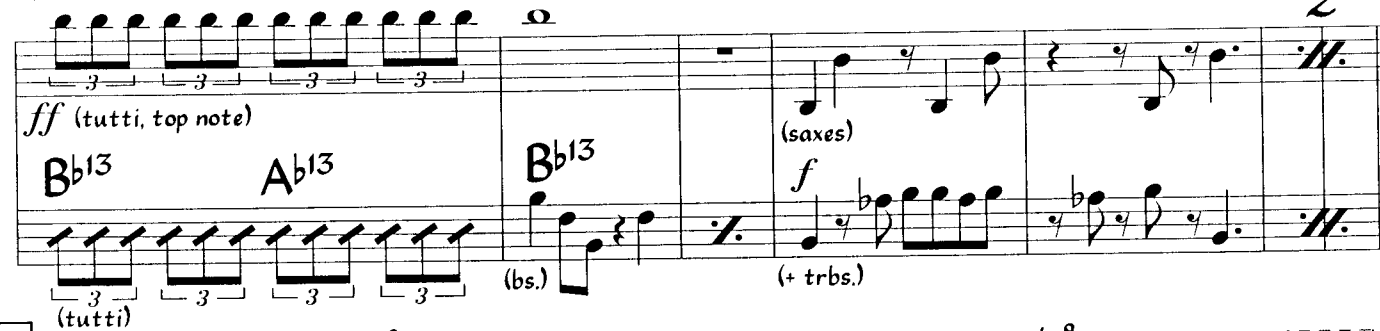


A

(Trp. solo begins after 1 or 2 x's)



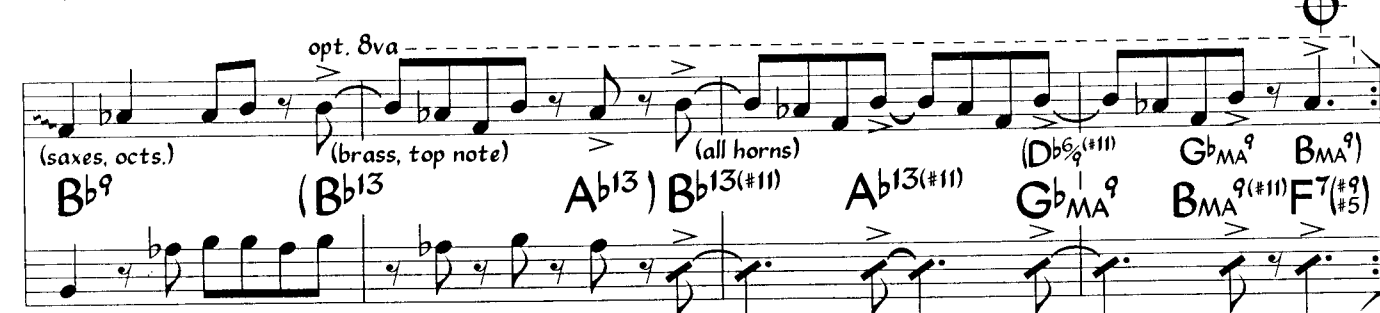
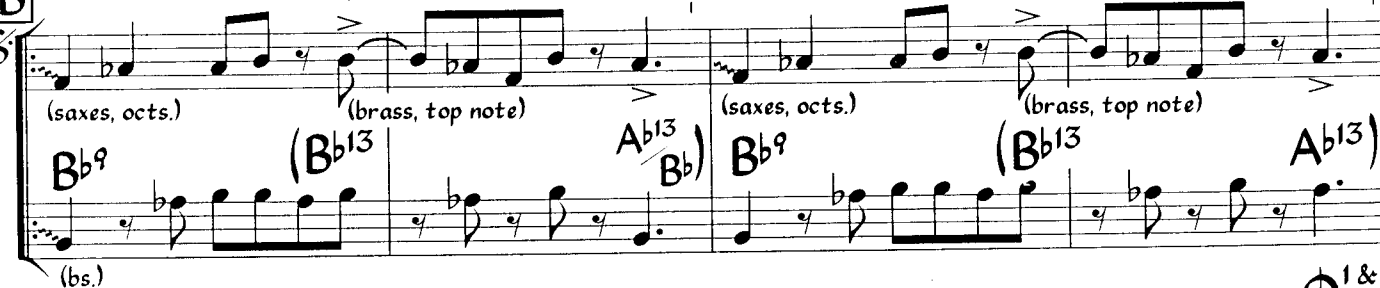
(On cue)



B

opt. 8va

opt. 8va



C



E^b9 $A^b_{MA}9$ $A^b_{MI}9$ $D^b7(\sharp9)$
 (Solo) $G^b_{MA}9$ $F\sharp_{MI}7(\flat5)$ $B7(\sharp5)$ $F_{MI}7(\flat5)$ $B^b7(\sharp9)$ $C_{MI}7(\flat5)$ $F7(\flat9)$ (end solo)

D.S. al Coda One (Φ^1) (no repeat)

Φ^1 D $(4x's)$ *opt. 8va* 1. 2.
mf (saxes, octs.) B^b7 *ff* (tutti, top note) $(D^b6(\sharp11) G^b_{MA}9 B_{MA}9)$ $(G^b_{MA}9 B_{MA}9)$
 (bs. + tbn.) $B^b13(\sharp11)$ $A^b13(\sharp11)$ $G^b_{MA}9$ $B_{MA}9(\sharp11)$ $B^b13(\sharp11)$ $B_{MA}9(\sharp11)$

(Solos) (Latin or Jazz 4)
 E B^b13 $G7$ $C_{MI}7$ $F7$ $D_{MI}7$ $G7$ $C7$ $F7$ B^b7 $E^b_{MI}7$ A^b9
 (1st x)

1. $D_{MI}7$ $G7$ $C7$ $F7$ 2. B^b F $F7(\flat9)$ B^b6 F $A^b_{MI}9$ $D^b7(\flat9)$

$G^b_{MA}9$ $B9(\sharp11)$ B^b9 E^b9 $A^b_{MA}9$

$A^b_{MI}9$ $D^b7(\flat9)$ $G^b_{MA}9$ $F\sharp_{MI}7(\flat5)$ $B7(\sharp5)$ $F_{MI}7(\flat5)$ $B^b7(\sharp5)$

Till cue $C_{MI}7(\flat5)$ $F7(\flat9)$ B^b7 16 On cue, last solo $C_{MI}7(\flat5)$ $F7(\flat9)$

Solo on E^1, E^2, F .

Last solo take On cue ending

D.S. al Coda Two (Φ^2) (no repeat)

Φ^2 B^b7 (gradually add "Intro" figures and/or solo) 2
 (bs.) (Vamp till cue)

On cue *opt. 8va* 1. 2. $\wedge$ (solo fill)
 (tutti, top note) $(D^b6(\sharp11) G^b_{MA}9 B_{MA}9)$ $(G^b_{MA}9 B_{MA}9)$
 $B^b13(\sharp11)$ $A^b13(\sharp11)$ $G^b_{MA}9$ $B_{MA}9(\sharp11)$ $B^b13(\sharp11)$ $B_{MA}9(\sharp11)$ $B^b13(\sharp11)$ $(perc. fill)$
 $B^b13(\sharp11)$ $E^b9(\sharp11)$

Chords in parentheses are alternate chords. This chart is compiled from several recorded versions.

María Cervantes (a Noro Morales)

Noro Morales
(as played by Tito Puente)

Guaracha (Freely)

(Intro)

(A_{MI})

(vibes)

B_{MI}^{7(b5)} E_{MI}^{7(b9)}

B_{MI}^{7(b5)} A_{MI}⁷ B_{MI}^{7(b5)} A_{MI}⁷ B_{MI}^{7(b5)} A_{MI}⁷ (p_{MI} fill) NC

(Tempo) ♩ = 204

A (Time) (3-2 Clave)

A_{MI}^{6/9} A_{MI}^{7(b9)} D_{MI}^{6/9} (etc.)

(sample bs.)

B_{MI}^{7(b5)} E_{MI}^{7(b9)} A_{MI} C⁷ B⁷ B^{b7}

2. E_{MI}^{7(b9)} A_{MI}⁶

B D_{MI}⁷ G⁹ C_{MA}⁷ C⁶ C_{MA}⁷ F_{MA}⁹

B_{MI}^{7(b5)} E_{MI}^{7(b9)} A_{MI}^{6/9} A_{MI}^{7(b9)}

D_{MI} D_{MI}^(MA7) D_{MI}⁷ A_{MI}⁷ D⁹ G_{MI}⁷ C⁹

F⁹ E⁹ E_{MI}^{7(b9)} A_{MI}^{6/9} 1. A_{MI}^{6/9} 2. A_{MI}^{6/9}

C A_{MI}^{6/9} (3-2 Clave) A_{MI}^{7(b9)} D_{MI}^{6/9} (on repeat) 1 & 2

B_{MI}^{7(b5)} E_{MI}^{7(b9)} A_{MI} C⁷ B⁷ B^{b7}

2. $E^{7(b9)}$ A_{MI}^6 A^6

D A A^{b+} G^6 $F\#^7$ B_{MI} $B_{MI}^{(MA7)}$ B_{MI}^7

E D $C\#_{MI}$ B_{MI} $C\#_{MI}^7$ C_{MI}^7 $(add 4)$ $F\#$ B_{MI}^7 E^7 A A^{b+} G^6

$F\#^7$ B_{MI}^7 C_{MI}^7 $C\#_{MI}^7$ D_{MI}^7 G^9 $C\#_{MI}^7$ C_{MI}^7 $(add 4)$ $F\#$

B_{MI}^7 E^7_{SUS} A_{MA}^9 1. A^6_9 2. A^6_9

Φ^1 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A bass $(2-3 Clave)$ E $D_{MI}^6_9$ $A_{MI}^6_9$ D.S. al Coda One (Φ^1) (with repeat)

1. $E^{7(b9)}$ A_{MI}^6 2. $E^{7(b9)}$ A_{MI}^6

F (Guitar solo) D_{MI}^7 G^9 C_{MA}^7 F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 A_{MI}^6

(bs.) (On cue) D_{MI}^7 G^9 C_{MA}^7 F_{MA}^9 1. $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 A_{MI}^6 (Vamp & solo till cue)

G (vibes) D_{MI}^7 G^9 C_{MA}^7 F_{MA}^9 1. $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^7 A_{MI}^6

2. $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}^6 E break

Φ^2 $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI} (pn. fills) C/A D.S. al Coda Two (Φ^2) (with repeat)

B/A B^b/A A_{MI}^9 $D^9(\#11)$ (pn. fill)

vibes fill

rall.-----

Optional open solos on letters E and/or F.

Mas Que Nada

Medium Funky Samba

♩ = 88 or faster

Jorge Ben

A F_{MI}^7 B^b9 F_{MI}^7 B^b9 $B^b_{MI}^7$ E^b9

Ooo, a - ri - á, rai - ô
when your eyes meet mine.

F_{MI}^7 B^b9 F_{MI}^7 B^b9 F_{MI}^7 B^b9 F_{MI}^7 B^b9

ô - bá, ô - bá, ô - bá.
Pow! Pow! Pow!

F_{MI}^7 B^b9 F_{MI}^7 C_{MI}^7 B_{MI}^7 $B^b_{MI}^7$ E^b9 

Ooo a - ri - á rai - ô
I could lose my mind.

F_{MI}^7 B^b9 F_{MI}^7 B^b9 F_{MI}^7 B^b9 F_{MI}^7 $C^{7(\#9)}$

ô - bá, ô - bá, ô - bá. Mas que na -
Ow! Ow! Ow! It's a feel -

B F_{MI}^7 $C^{7(\#9)}$ F_{MI}^7

da sai da mi - nha fren - te que eu que - ro pas - sar, pois o
ing that be - gins to grow an' grow an' grow in - side me 'til I

$C^{7(\#9)}$ F_{MI}^7 C^9 $C^{7(b9)}$

sam - ba es - tá a - ni - ma - do. O que eu que - ro é sam - bar,
feel like I'm gon - na ex - plode. Oh, this is what you do to me.

F_{MI}^7 C^9_{SUS} F_{MI}^7 C^9_{SUS} **C** $B^b_{MI}^7$

Es - se sam - ba que é mix -
Are your lips say - ing things

E^b9 $A^b_{MA}^9$ A^b6

to de ma - ra - ca - tú,
that you feel in your heart?

é sam - ba de pre - to
If your heart is beat - ing

B^b7 **D** **E^b** **D^b** **C^M7** **F^M7** **F^M7** **C⁷(#9)**

ve - lho, sam - ba de pre - to tú. Mas que na -
 mad - ly, then let the mu - sic start. Hold me, hold

D **F^M7** **C⁷(#9)** **F^M7**

da, um sam - ba co - mo es - se tão le - gal, vo -
 me! It's hea - ven, ooo it's hea - ven when you hold me! I

C⁷(#9) **F^M7** **C⁹** **C⁷(b9)**

cê não vai que - rer day. que eu che - gue no fi - nal.
 want you night and day. Ooo, I want you here to stay.

F^M7 **C⁹_{SUS}** **F^M7** **C⁹_{SUS}**

Solo on tune (ABCD).
 After solos, repeat tune
 then D.C. al Coda

F^M7 **B^b9** **F^M7** **B^b9** **B^b9**

Ô - bá, ô - bá, ô - bá. break -
 Ow! Ow! Ow! piano fill -

F^M7 **B^b9** **F^M7** **B^b9** (piano fill) **F^M7** **B^b9**

bá, ô - bá, ô - ba. Pow! Pow! Pow! (Vamp & fade)

(Optional Intro)

(pn.) **F^M** **B^b** **F^M** **(C^M)**

(bs. in 2)

1. 2.

2. **F^M** **B^b** **F^M** **B^b**

(to **A**)

C⁷ (tres fill)

to - do'en Cu - bi - ta nos co - no - ce - mos.

C⁷ **F** (tres fill)

El que no lle - va a - ma - ri - llo se

C⁷

ta - pa con a - zul. O - kul - so.

(Trp. solo)

O - ni la - da en - tra, O - rí ba - bá.

(bs.)

D **(3-2 Clave)** **(w/ Trp. solo)** **(On cue)**

En - tra O - rí ba - bá.

C⁷ **(bs.)** **(Vamp & solo till cue) (etc.)**

C⁷ **(Vocal solo)** **(3x's)** **(Vocal solo etc.)** **(end solo)**

En - tra O - rí ba - bá.

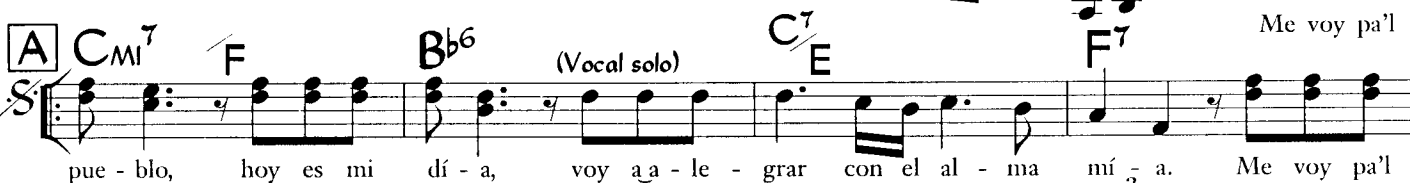
D.S. al Coda (On cue) **(w/ Trp. solo)**

C⁷ **(tutti)**

En - tra O - rí ba - bá.

Bolero-Son $\text{♩} = 114$

Me Voy Pa'l Pueblo

Merceditas Valdés
(as played by Beny Moré)

Tan - to co - mo yo tra - ba - jo, y nun - ca pue - do ir al va - ci - lón. No se que
Des - de el día en que nos ca - sa - mos, has - ta la fe - cha tra - ba - jan - do es - toy. Quie - ro que



pa - sa con e - sa gua - ji - ra, que no le gus - ta el Gua - te - que y el Son. A - ho - ra
se - pas que no es - toy dis - pues - to, a en - te - rrar - me en vi - da en un rin - cón. Es lin - do el



mis - mo la voy a de - jar, en su bo - hí - o a - san - do ma - íz. Me voy pa'l
cam - po, muy bien yo lo sé, pe - ro pa'l pue - blo voy e - chan - do un pie. Si tu no



pue - blo a to - mar - me un ga - lón, y cuan - do vuel - va se a - ca - bó el car - bón. } Me voy pa'l
vie - nes me - jor es a - sí, pues yo no sé lo que se - rá de mí. }

(sample bass)



D.S., fade out on letter B.



Photo by Hector Rivera

GLADYS "BOBI" CESPEDES

Meu Canário Vizinho Azul

Bossa Nova ♩ = 134

Toninho Horta

(Intro) $E7(\sharp 9)$ $D7(\sharp 9)$ $E7(\sharp 9)$ $E7(\flat 9)$

gtr. (sounds 8va b.)

(3x's)

The intro features a guitar melody in treble clef with a key signature of one sharp (F#). It consists of four measures. The first measure has a chord of E7(#9). The second measure has a chord of D7(#9). The third measure has a chord of E7(#9) and is marked with a '3x's' bracket. The fourth measure has a chord of E7(b9). The melody is written in a style that suggests a higher octave (8va b.).

A

(vocal, no lyric)

A_{MI}^7 E $E^{(add \flat 9)}$ A G_{MI}^{13} A C^7 A

(gtr.)

(Bossa Nova)

F_{MA}^9 A E A A_{MA}^7 $B\flat 7(\sharp 9)$ A_{MI}^9 (etc.)

Section A is a guitar part in treble clef. It starts with a vocal line in parentheses. The guitar part has a key signature of one sharp (F#). It consists of four measures. The first measure has a chord of A_{MI}⁷ and a melody starting on E. The second measure has a chord of E^(add b9) and a melody starting on A. The third measure has a chord of G_{MI}¹³ and a melody starting on A. The fourth measure has a chord of C⁷ and a melody starting on A. The section is marked with a '3' bracket over the first three measures. The section ends with a 'Bossa Nova' marking and a final measure with a chord of B[♭]7(♯9) and a melody starting on A, followed by '(etc.)'.

A_{MI}^9 $A_{MI}^{6/9}$ $A\flat_{MI}^9 (add 4)$ $D\flat 7(\flat 9)$ $B7(\sharp 9)$

E^9_{SUS} $E7(\sharp 9)$ $A_{MI}^9 (MA7)$ A_{MI}^9 C_{MI}^6 $B7(\flat 9)$ $B\flat_{MA}^7(\flat 5)$

This block continues the guitar part from the previous section. It consists of two lines of music. The first line has a key signature of one sharp (F#) and a melody starting on A. The second line has a key signature of two flats (B♭) and a melody starting on D. The section is marked with a '3' bracket over the first three measures of each line. The section ends with a '3' bracket over the last three measures of each line.

B A_{MI}^9 $G\sharp^{\circ 7}$ G_{MI}^9 C^9_{SUS} C^9

Ho - je mor - reu mais um di - a, na vol - ta do mar.

Section B is a guitar part in treble clef. It starts with a vocal line. The guitar part has a key signature of one sharp (F#). It consists of four measures. The first measure has a chord of A_{MI}⁹ and a melody starting on A. The second measure has a chord of G[♯]°7 and a melody starting on G. The third measure has a chord of G_{MI}⁹ and a melody starting on G. The fourth measure has a chord of C⁹_{SUS} and a melody starting on C. The section is marked with a '3' bracket over the first three measures. The section ends with a '3' bracket over the last three measures.

F_{MA}^9 B^9_{SUS} B^{13} E^9_{SUS} $B\flat 7(\sharp 9)$

Vou à ri - bei - ra, o - vo de ce - ra, dei - xa eu bar - ran - car.

This block continues the guitar part from the previous section. It consists of two lines of music. The first line has a key signature of one sharp (F#) and a melody starting on F. The second line has a key signature of one sharp (F#) and a melody starting on B. The section is marked with a '3' bracket over the first three measures of each line. The section ends with a '3' bracket over the last three measures of each line.

A_{MI}^9 $A_{MI}^{6/9}$ $A\flat_{MI}^9 (add 4)$

Dei - xe de ma - rar, dei - xe a re - de, eu à

This block continues the guitar part from the previous section. It consists of two lines of music. The first line has a key signature of one sharp (F#) and a melody starting on A. The second line has a key signature of two flats (B♭) and a melody starting on A. The section is marked with a '3' bracket over the first three measures of each line. The section ends with a '3' bracket over the last three measures of each line.

(Solos) (Optional Double x Samba Feel)

(Repeat for solos)

After solos, D.S. al Coda

Harmony notes are optional.

Chords of first 8 bars of letter B may be used for letter A, first 8 bars.

Mambo ♩ = 122

(3-2 Clave) (trp. ten. trb.) (horns tacet 1st 2 x's)

Midnight Mambo

Oscar Hernández
(as played by Daniel Ponce)

(4x's)

Intro

(perc. play clave only 1st 2 x's)

(pn.)

f

(bs. w/ pn. 8va b.)

(horns tacet)

pn. fill

(pn./synth.)

NC.

*D*_{SUS}

(bs. + pn. 8va b.)

A (trp./synth. ten./trb.)

*D*_{MI}^{6/9} (pn. comp)

B^{b13(#11)}

(sample bs.)

*E*_{MI}^{7(b5)}

A^{7(b9)}

*D*_{MI}^{6/9}

*E*_{MI}^{7(b5)}

A^{7(b9)}

(etc.)

B (horns)

*D*_{MI}^{6/9}

B^{b13(#11)}

*E*_{MI}^{7(b5)}

A^{7(b9)}

*D*_{MI}^{6/9}

*E*_{MI}^{7(b5)}

A^{7(b9)}

C (pn. montuno)

*E*_{MI}^{7(b5)}

A^{7(#5)}

*A*⁷

*D*_{MI}^{6/9}

*A*_{MI}^{7(b5)}

*D*_{MI}^{7(#5)}

*G*_{MI}⁷

*C*⁷

*F*_{MA}⁷

*F*⁶

D (horns) G_{MI}^7 C^7 $F_{MA}^{9(\#5)}$ $B_{MA}^{9(\#11)}$
 $B_{MI}^{7(b5)}$ (dr.) $E^{7(b9)(\#5)}$ (pn. comp) $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$

E $D_{MI}^{6/9}$ $B_{b13(\#11)}$

(horns) $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ $D_{MI}^{6/9}$ (solo pick-ups)

break -----

(bs. w/ pn. octaves, every x)

Solo on form (ABCDE).
After solos, go on.

F (Perc. solo) C D B_{b13} C
 (pn. + synth.)
 (bs. + pn. 8va b.)

D_{b13} E_{b13} Till cue On cue

G (1st x only) (3-2 Clave continues, drs. tacet)
 (pn.)

(bs. + pn. 8va b.)

(horns) (perc. w/ bs./pn.)

(bs. w/ pn. octaves)

$A^{7(\#9)(\#5)}$ D_{MI}^6

D.S. al Coda

Omit kicks during solos except last 2 bars of letter E.

Mixing

Samba in 7/4 ♩ = 116

Airto Moreira

A A¹³ G¹³ A¹³ B¹³/_A

A¹³ G¹³ A¹³ G¹³ A¹³ G¹³/_A

A¹³ B¹³/_A A¹³ G¹³ 1. A¹³ G¹³ 2. A¹³

B D_{MI}⁹ D_{MI}^{6/9} G¹³ C^{6/9} F_{MA}⁹ F_{MI}⁹ (B⁹)

F_{MI}⁹ D_{MI}⁹ D_{MI}^{6/9} G¹³ C^{6/9} F_{MA}⁹

dr. fill

F_{MI}⁹ B⁹ E⁹_{SUS} E⁹

C A¹³ G¹³ A¹³ B¹³/_A

A¹³ G¹³ A¹³ G¹³

D A¹³ (drs. play melody rhythm) G¹³ A¹³ G¹³ (etc.)

(bs. play thru)

E (Solos) A¹³ G¹³ (Vamp till cue)

F D_{MI}⁹ G¹³ C^{6/9} F_{MA}⁹ F_{#MI}⁹ F_{MI}⁹

D_{MI}⁹ G¹³ C^{6/9} F_{MA}⁹ F_{#MI}⁹ B⁹ E⁹_{SUS} E⁹

G A¹³ G¹³ (Vamp till cue)

Solo on EFG
 After solos, D.C. al fine (no repeat)

Sample bass & guitar:

A (gtr.) A¹³ G¹³ A¹³ B¹³ A (etc.)
 (bs.)

B (Sample) (gtr. tacet) D_{MI}⁹ G¹³ C^{6/9} F_{MA}⁷ F_{#MI}⁹ F_{MI}⁹ (etc.)
 (bs.)

(Sample dr.) (w/ lots of variation)

7/4 (etc.)

Mountain Flight

Music - Toninho Horta

Lyric - Tom Lellis

(as recorded by Tom Lellis)

Light Samba ♩ = 146

(Intro) $F_{MA}^{9(\#11)}$ (Gtr. solo) $G_{MA}^{9(\#11)}$ $A\flat^{7(\#9)}$ (end solo) $F\sharp^{9}_{MI}$ B_{MI}^9

A E_{MA}^9 $A_{MI}^{(MA7)}$ $G\sharp^{9}_{MI}$ $C\sharp^{7(\#9)}$ $F\sharp^{9}_{MI}^{(\flat5)}$ $F_{MA}^{9(\#11)}$

Hear the moun - tain's call. _____ Let me be your guide _____
Down a wa - ter - fall, _____

2. $F\sharp^{9}_{MI}^{(\flat5)}$ $F_{MA}^{9(\#11)}$ $E^{6/9}_{G\sharp}$ $A^{6/9}_{C\sharp}$ $F\sharp^{9}_{MI}^7$ B_{MI}^9

up the moun - tain - side. _____ Ei - ther way the moun - tain says, "Come

B E_{MA}^9 ($\diamond$ 1st x only) $G\sharp^{13}_{SUS}$ $G\sharp^{13}$ $F\sharp^{13}_{SUS}$ $F\sharp^{13}$

(on play.) Birds a - loft are soar - ing, _____ im - plor - ing _____ the day, _____
(D.S. flight.) Stars are ripe for touch - ing _____ and clutch - ing _____ a few, _____

B^7_{SUS} $A\sharp^{7(\flat5)}$ A_{MA}^7 $E\flat^{7(\#9)}$ $A\flat_{MI}^9$ $D\flat_{MI}^9$

_____ cir - cl - ing the sky. And the chil - dren wan - der - ing _____ the
_____ tak - ing in the view. And the ground that's un - der you _____ is

$E\flat_{MI}^{9(\flat5)}$ $A\flat^{7(\#9)}$ B_{MA}^7 $C\sharp$ $B\flat$ $C\sharp$

flo - ral hills _____ of daf - fo - dils _____ and so am I. _____
all that I _____ as - pi - re to _____ and hope you do. _____

C $G\flat_{MA}^9$ $B\flat^{13}_{SUS}$ $B\flat^{13}$ $E\flat_{MA}^9$

Won't you come ex - plor - ing _____ the song it sings _____
Won't you come and join _____ me _____ in Par - a - dise? _____

$A_{MI}^{7(\flat5)}$ $D^{7(\flat9)}$ $G_{MI}^{7(\flat5)}$ $C^{7(\flat9)}$ B^9_{SUS}

and all of _____ na - ture's of - fer - ings _____ with me, _____ climb - ing up to the peak,
On - ly hap - pens just once or twice _____ in life. _____ The moun - tain - top is near

F_B F_B G_A F_B F_B ϕ D E_{MA}^9 $A_{MI}^{(MA7)}$ $G\sharp^{9}_{MI}$ $C\sharp^{7(\#9)}$

my knees a lit - tle bit weak. _____ From this lof - ty height, _____
and from the top it is clear. _____ Hold - ing up the sun, _____

$F\sharp^{9}_{MI}^{(\flat5)}$ $F_{MA}^{9(\#11)}$ E_{MA}^9 $G\sharp^{9}_{MI}$ $C\sharp^{7(\#9)}$

sprin - kled with their light, _____ pressed a - gainst the moon, _____
just this side of dawn, _____

lin - ger - ing, then gone, (w/ vocal 1st x only)

1. $A^b7(\sharp9)$ A_{MI}^9 B^9_{SUS} $F_{MA}^9(\sharp11)$ 2. $A^b7(\sharp9)$ $F^{\sharp}_{MI}^9$ B_{MI}^9 (end solo) on a moun - tain

(Solos) E_{MA}^9 $G^{\sharp13}_{SUS}$ $G^{\sharp13}$ $F^{\sharp13}_{SUS}$ $F^{\sharp13}$ B^7_{SUS} $B^b7(\sharp5)$ A_{MA}^7 $E^b7(\sharp9)$ $A^b_{MI}^7$ $D^b_{MI}^9$ (1st x only) flight.

$E^b_{MI}^9(\sharp5)$ $A^b7(\sharp9)$ $B/C^{\sharp}$ $B^b/C^{\sharp}$ $[F] G^b_{MA}^9$ B^b13_{SUS} B^b13 $E^b_{MA}^9$ $A_{MI}^7(\sharp5)$ $D^7(\sharp9)$

(Optional melody 1st x only)

$G_{MI}^7(\sharp5)$ $C^7(\sharp9)$ B^9_{SUS} F_B $[G] E_{MA}^9$ $A_{MI}^{(MA7)}$ $G^{\sharp}_{MI}^9 C^{\sharp7}(\sharp9)$ $F^{\sharp}_{MI}^7(\sharp5)$ $F_{MA}^9(\sharp11)$

E_{MA}^9 $A_{MI}^{(MA7)}$ $G^{\sharp}_{MI}^9 C^{\sharp7}(\sharp9)$ $F^{\sharp}_{MI}^7(\sharp5)$ $F_{MA}^9(\sharp11)$ E^6_9 A^6_9 $C^{\sharp}$ $F^{\sharp}_{MI}^7 B_{MI}^9$

Solo on form (EFG). each x

On cue (last solo) $F^{\sharp}_{MI}^7(\sharp5)$ $F_{MA}^9(\sharp11)$ $[H] F_{MA}^9(\sharp11)$ (last solo continued) $G_{MA}^9(\sharp11)$ $A^b7(\sharp9)$ 1st x

1. A_{MI}^9 B^9_{SUS} $F_{MA}^9(\sharp11)$ 2. $A^b7(\sharp9)$ (end solo) $F^{\sharp}_{MI}^9$ B_{MI}^9 on a moun - tain

D.S. al Coda

(gtr. fills) E_{MA}^9 $A_{MI}^{(MA7)}$ $G^{\sharp}_{MI}^9 C^{\sharp7}(\sharp9)$ $F^{\sharp}_{MI}^7(\sharp5)$ $F_{MA}^9(\sharp11)$ E_{MA}^9 $A_{MI}^{(MA7)}$ What a won - drous sight, an - gel in the light, night or sun - ny bright

$G^{\sharp}_{MI}^9 C^{\sharp7}(\sharp9)$ $F^{\sharp}_{MI}^9(\sharp5)$ $F_{MA}^9(\sharp11)$ 1. $F_{MA}^9(\sharp11)$ 2. $F_{MA}^9(\sharp11)$ (On cue) open pp

on this moun - tain flight.

3rd Verse: (letter B on D.S.):

Under forest cover discover a world, fantasy unfurled,
 and from mountain majesty a crown of green fit for a queen the likes of you.
 Won't you come and join me in paradise?
 Piece of cake so just take a nice big slice.
 The mountain top is here, and from the top it is clear. (To Coda)

Songo ♩ = 106

(3-2 Rumba Clave) (Note: 1 clave per measure)

(Anda Ven Y) Muévete

Juan Formell

(as played by Los Van Van)

(Intro) G (1st x key. only) F^6 $\text{C}^{(\text{add } 9)}$ G

f (gtr. or synth. 2nd x only)

A G F^6 $\text{C}^{(\text{add } 9)}$ G

Sú - ma - te a mi ac - ti - vi - dad, mué - ve - te, mué - ve - te.

G F^6 $\text{C}^{(\text{add } 9)}$ G

De - ja o - ye, pe - ro dé - ja - te lle - var, mué - ve - te, mué - ve - te,

B G F^6 $\text{C}^{(\text{add } 9)}$ G

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

G F^6 $\text{C}^{(\text{add } 9)}$ G

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te. (strings)

C G F^6 $\text{C}^{(\text{add } 9)}$ G

D G F^6 $\text{C}^{(\text{add } 9)}$ G

Si tu quie - res mo - vi - mien - to re - gu - lar, mí - ra - me, mí - ra - me.

Da - le mu - cho, pe - ro dar - le sin pa - rar, mí - ra me, mí - ra - me.

E G F^6 $\text{C}^{(\text{add } 9)}$ G

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

F (gtr. or synth. 2nd x only) Que tu

G quie - res si yo no pue - do pa - rar, fí - ja - te, fí - ja - te.

H Que se - rá que rit - mo tie - nen los Van Van. Fí - ja - te, fí - ja - te.

I (trbs.) Da - le con el co - ra - zón, mué - ve - te mué - ve - te. (trbs.) te.

J (Vocal solo) Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

K (On cue) (Vocal solo) Da - le con el co - ra - zón, mué - ve - te, mué - ve - te.

L *ff* (tutti, top note)

M (Trb. solo) (Synth. solo on D.S.) (Coro) Come on, come on, an - da. Mué - ve - te, mmm, come on.

(Vamp & solo till cue) On cue, D.S. vamp & fade on letter M (Synth. solo).

(Anda Ven Y) Muévete (Rhythm Section)

Songo ♩ = 106

(3-2 Rumba Clave)(Note: 1 clave per measure)

(Intro)

Intro section musical score. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a melody with a forte (f) dynamic, marked '(gtr. or synth. 2nd x only)'. The Middle staff has a piano accompaniment with a forte (f) dynamic, marked '(el. pn. only, R.H.) solo 1st x' and '(el. pn. L.H.)'. The Bass staff has a bass line with a forte (f) dynamic, marked '(bs./perc. tacet)'. The key signature is one sharp (F#) and the time signature is common time (C). The section is divided into four measures. Chords are indicated below the Bass staff: G, F6, C(add 9), and G. A note in the fourth measure indicates 'el. pn. continues figure throughout except at [L]'.

(D on repeat)

First section musical score. It consists of two staves: Treble and Bass. The Treble staff has a melody with a forte (f) dynamic, marked '(1st x add light perc., bs. tacet)' and '(2nd x add bs. 8va and more perc.)'. The Bass staff has a bass line with a forte (f) dynamic, marked '(etc.)'. The key signature is one sharp (F#) and the time signature is common time (C). The section is divided into four measures. Chords are indicated below the Bass staff: G, F6, C(add 9), and G. A note in the fourth measure indicates '(etc.)'.

Second section musical score. It consists of two staves: Treble and Bass. The Treble staff has a melody with a forte (f) dynamic, marked '(etc.)'. The Bass staff has a bass line with a forte (f) dynamic, marked '(bs. tacet 1st x)'. The key signature is one sharp (F#) and the time signature is common time (C). The section is divided into four measures. Chords are indicated below the Bass staff: G, F6, C(add 9), and G. A note in the fourth measure indicates '(etc.)'.

Third section musical score. It consists of two staves: Treble and Bass. The Treble staff has a melody with a forte (f) dynamic, marked '(etc.)'. The Bass staff has a bass line with a forte (f) dynamic, marked '(bs. tacet 1st x)'. The key signature is one sharp (F#) and the time signature is common time (C). The section is divided into four measures. Chords are indicated below the Bass staff: C(add 9), G, G, F6, C(add 9), and G.

Fourth section musical score. It consists of two staves: Treble and Bass. The Treble staff has a melody with a forte (f) dynamic, marked '(etc.)'. The Bass staff has a bass line with a forte (f) dynamic, marked '(bs. tacet)'. The key signature is one sharp (F#) and the time signature is common time (C). The section is divided into four measures. Chords are indicated below the Bass staff: C, G, F6, C(add 9), G, F6, C(add 9), and G.

Fifth section musical score. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a melody with a forte (f) dynamic, marked '(gtr. or synth. 2nd x only)'. The Middle staff has a piano accompaniment with a forte (f) dynamic, marked '(el. pn. etc.)'. The Bass staff has a bass line with a forte (f) dynamic, marked '(bs.) (add more drums)' and '(etc.)'. The key signature is one sharp (F#) and the time signature is common time (C). The section is divided into four measures. Chords are indicated below the Bass staff: G, F6, C(add 9), and G.

G (Vocal) G F⁶ C^(add 9) G G F⁶
 (bs./el. pn. etc.)

C^(add 9) G **H** (Trbs.) G F⁶ C^(add 9) G

I (Trbs.) F⁶ C^(add 9) G (Coro) G F⁶
 G (w/ perc. solo - (x x x x x x) - - - - - (x x x x x x) - - - - -)

C^(add 9) G (3x's) **J** (Vocal solo) G F⁶ C^(add 9) G

(Coro) G F⁶ C^(add 9) G
 (Vamp till cue)

K (On cue) G (Vocal solo) F⁶ C^(add 9) G

L G B_{Mi}⁷ E_{Mi}⁷ C^{7(add 4)} G B_{Mi}⁷ E_{Mi}⁷ D_{SUS}⁹ C_{SUS}^{#9} C_{SUS}⁹ B_{SUS}⁹
 ff tutti

M (Trb. solo) (Synth. solo on D.S.) G (el. pn. like head) F⁶ C^(add 9) G
 f (bs.)
 (Vamp & solo till cue) On cue, D.S. vamp & fade on letter M (synth. solo)

Note: On main part letter A through E are written out (without a repeat).

Muito Normal

Aecio Flavio

(as played by Viva Brasil)

(arranged by Marcos Silva)

Med.-Slow Funky Samba $\text{♩} = 82$

(Partido Alto)

(Intro) S (gtr. see notes at end)

1. F^9_{SUS} $\text{F}^9(\#11 \text{ omit } 3)$ F^9_{SUS} F^9 F^9 mf

(bs. w/ pn. 8va b.) (bs. only)

A

F^9_{SUS} $\text{F}^9(\#11 \text{ omit } 3)$ F^9_{SUS} F^9 F^9_{SUS}

(pn./gtr.) (sample bs.)

$\text{F}^9(\#11 \text{ omit } 3)$ F^9_{SUS} F^9 B^9_{SUS} (etc.) $\text{B}^9(\#11)$

B^9_{SUS} B^9 B^9_{SUS} $\text{B}^9(\#11)$ B^9_{SUS} B^9 E^9_{SUS}

B

E^9_{SUS} $\text{E}^9(\#11 \text{ omit } 3)$ E^9_{SUS} E^9 E^9_{SUS}

C

$\text{E}^9(\#11 \text{ omit } 3)$ E^9_{SUS} E^9 E^9_{SUS} D^9_{SUS} C^9_{SUS} $\text{C}^9(\#11 \text{ omit } 3)$

Chords: C^9_{SUS} , C^9 , C^9_{SUS} , $C^9(\#11)$ (omit 3), $D^bMA^9(\#11)$

dr. fill on head -----

Solo on form (ABC).
After solos, D.S. al Coda.

Chords: E^b9_{SUS} , E^b9 , E^b9_{SUS} , D^9_{SUS} , D^b9_{SUS} , C^9_{SUS} , $C^9(\#11)$ (omit 3), C^9_{SUS}

Chords: C^9 , C^9_{SUS} , $C^9(\#11)$ (omit 3), $D^bMA^9(\#11)$

dr. fill -----

(Gtr. solo)

Chords: $f F^9_{SUS}$ (sample pn.), $F^9(\#11)$ (omit 3), F^9_{SUS} , F^9

(sample bs.)

(Vamp & solo till cue)

(On cue) (Gtr. solo continues)

Chords: F^9_{SUS} , $F^9(\#11)$ (omit 3), F^9_{SUS} , E^9 , $G^\#$, F^9 , A

(top note of pn. voicing)

(tutti)

Guitar play rhythms with piano on Intro and head.
Optional guitar fills on out chorus.
Chord rhythms are optional during solos.

Guaracha $\text{♩} = 106$
(3-2 Clave)

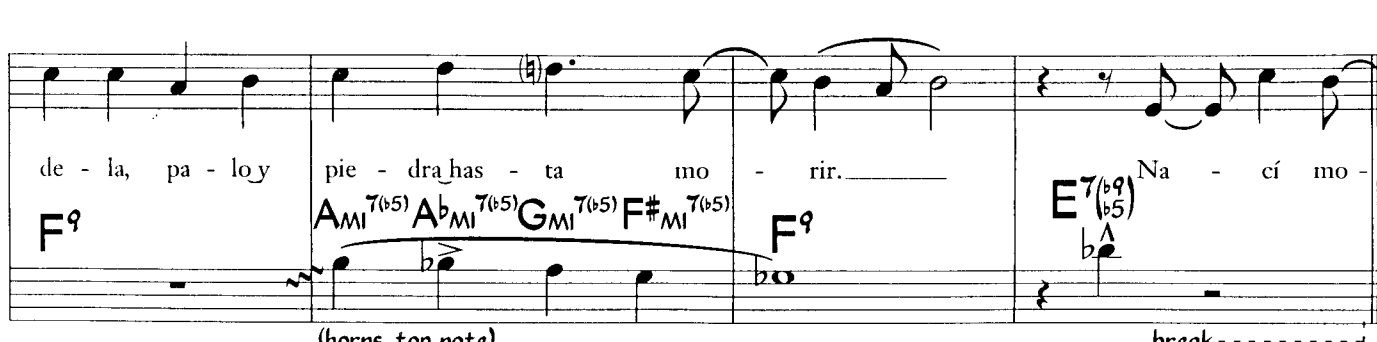
Nací Moreno

Francisco Alvarado
(as played by The Fania All-Stars)

(Intro) NC

A_{MI}^7 $A_{b7}^{(b5)}$ G^7 $G_{b7}^{(b5)}$ F^7 E^7 E_{b7} D_{MI}^7

G^7



B

re - no — por - que a — sí te - nia que — ser, y en — mi can -

A_{MI}^{6/9} *D^{9(#11)}* *B^{b9(#11)}* *A_{MI}^(MA7)*

(horns, top note)

tar yo voy — a ex - pli - car por — qué. Yo na -

A⁷_{SUS}^(b9) *A⁷* *D_{MI}*

cí y mi ma - dre fué la — rum - ba — ya mi

D_{MI} *E⁷_{SUS}^(b9)* *E⁷* *A_{MI}*

pa - dre lo a - po - da - ban gua - guan — có. Fuí — bau - ti -

F⁹ *E⁷(#9)* *B^{b6}* *A* *A⁷*

break -----

C

za - do — con tres — to - ques de con - ga — en un ma - nan -

B_{MI}^{7(b5)} *D_{MI}* *C* *B_{MI}^{7(b5)}* *B^{b6/9}* *A_{MI}^(MA7)* *A_{MI}⁶* *D^{13(#11)}* *C_{MI}⁷* *F⁹*

crescendo -----

tial de sa - bor.

B_{MI}^{7(b5)} *E⁷* *A_{MI}⁶* *G⁶* *A_{MI}⁶* *G⁶* *A_{MI}^{6/9}* *G^{6/9}* *A_{MI}^{6/9}*

(pn.) (horns) (tutti) V.S. (turn page)

break

Mo - re - no soy por - que na - cí de la rum - ba y el sa -

bor yo lo he - re - dé del gua - guan - có. (horns) (top note)

Chords: D, DMI, E7, AMI7, D9, CMi7, G, F7, C, Bmi7(b5), F, E7, AMI, A7, C#, DMI6/9, DMI6/9, E7, AMI9(MA7)

Mo - re - no soy por - que na - cí de la rum - ba y el sa -

bor yo lo he - re - dé del gua - guan - có. (3rd x) (Vocal solo) A7 (3rd x)

Chords: E, DMI, E7, AMI7, D9, CMi7, G, F7, C, Bmi7(b5), F, E7, AMI, DMI7, G7, C9, F7

Chords: Bmi7(b5), E7, AMI6, A7 (4x's)

Mo re no soy por - que na - cí de la rum - ba y el sa -

bor yo lo he - re - dé del gua - guan - có. (horns)

Chords: DMI, E7, AMI7, D9, CMi7, G, F7, C, Bmi7(b5), F, E7, AMI, F7(#9), E7(b9)

(Piano solo) E7(alt.) G13 (1st x only) (Vamp & solo till cue)

(On cue) E7(#9) F7 E7(#9) (pn.) 3

Nací Moreno (Rhythm Section)

Guaracha ♩ = 106

(3-2 Clave)

(Intro) (horn pick-ups) break - - - - x

mf (bs.)

Chords: A_{MI}^7 , $A_{b7(b5)}$, G^7 , $G_{b7(b5)}$, F^7 , E^7 , E_{b7} , D_{MI}^7 (pn. comp), G^7

Chords: C_{MA}^7 , F^9_{SUS} , F^9 , $E^7(\#9)_{(\#5)}$

f tutti

(Piano solo)

mf

Chords: $(D^{13(\#11)})$, (F^{13}) , $(8va)$ (bs.)

(bs./perc. tacet)

(add perc.) $E^7(alt.)$ (loco)

(pn.)

f $B_{b13(\#11)}$ (bs.)

(bs. w/ low horns 8va b.)

Chords: $A_{MI}^{6/9}$, $G^{6/9}$, $F^{6/9}$, $E_{MI}^{(b9)_{(\#5)}}$, D^9 , C^9 , B_{MA}^{13} , $A_{MI}^{(add 9)}$

break - - - - x

(tutti)

A

Chords: A_{MI} (pn.), D^9 , $B_{b9(\#11)}$, $A_{MI}^{(MA7)}$, B_{MA}^7 (pn. comp), $A^7(b9)$

(bs.)

Chords: D_{MI}^7 , D_{MI}^7 , C , $B_{MI}^{7(b5)}$ (pn. montuno), E^7 , $A_{MI}^{6/9}$

(sample bs.)

$A_{MI}^{6/9}$ F^9 $A_{MI}^{7(b5)}$ $A_{bMI}^{7(b5)}$ $G_{MI}^{7(b5)}$ $F\#_{MI}^{7(b5)}$ F^9 $E^{7(b9)}$ break -

(sample bs.) (tutti)

B $A_{MI}^{6/9}$ $D^9(\#11)$ $Bb^9(\#11)$ $A_{MI}^{(MA7)}$ $A^7_{SUS}(\flat 9)$ A^7

(pn. montuno) (sample bs.)

D_{MI} D_{MI} $E^7_{SUS}(\flat 9)$ E^7 A_{MI}

A_{MI} F^9 $E^{7(\#9)}$ Bb^6/A A^7

C $B_{MI}^{7(b5)}$ D_{MI}/C $B_{MI}^{7(b5)}$ $Bb^6/9$ $A_{MI}^{(MA7)}$ A_{MI}^6 $D^{13(\#11)}$ C_{MI}^7 F^9

(bs.) (pn. comp) crescendo ----

$B_{MI}^{7(b5)}$ E^7 A_{MI}^6 G^6 A_{MI}^6 G^6 $A_{MI}^{6/9}$ $G^{6/9}$ $A_{MI}^{6/9}$

(pn., plus 8va b.) (tutti) break - V.S. (turn page)

D (Coro) (son montuno)

(pn.) D_{MI}^7 (sample montuno, octaves) E^7 A_{MI}^7 D^9 C_{MI}^7/G F^7/C

(bs.) (sample bs.)

$B_{MI}^7(b5)$ F E^7 A_{MI}^7 $A^7/C\#$ $D_{MI}^6/9$ (etc.)

$D_{MI}^6/9$ E^7 $A_{MI}^9(MA^7)$

(sample bs.) (etc. except as noted)

E (Coro) D_{MI}^7 E^7 A_{MI}^7 D^9 (pn. 8va) C_{MI}^7/G F^7/C $B_{MI}^7(b5)$ F E^7

(tutti 1st x only, 1st D.S.) (bs./pn. on cue)

(Vocal solo) A_{MI}^7 (3rd x) A^7 (3rd x) D_{MI}^7 G^7 C^9

F^7 $B_{MI}^7(b5)$ E^7 A_{MI}^6 A^7 (4x's)

(Coro) D_{MI}^7 E^7 A_{MI}^7 D^9 C_{MI}^7/G F^7/C

$B_{MI}^7(b5)$ F E^7 A_{MI}^7 A_{MI}^7 $F^7(\#9)$ (bs.)

F (Piano solo) **E⁷(alt.)** (sample bs.)

G¹³

(On cue) **E⁷(#9)** (F⁷) **E⁷(#9)** (ad lib) (Vamp & solo till cue)

(pn. as is)

G¹³ **A^{b9}** **G¹³** (pn. gliss.)

C¹³ **B¹³** **B^{b13}** **A¹³**

G **E⁷(#9)** (bs.) (perc. play through accenting figure)

D⁷(#9) **A^{b6/9}** **G^{6/9}** **G^{b6/9}** **F^{6/9}** (4x's)

E⁷(#9) **E⁷(#9)** **B^{b13}** **E⁷(#9)** break

tutti

D.S. al Coda One (3rd x)

D^{MI} **G⁹** **C⁹** **F⁷**

(bs. etc./pn. montuno)

B^{MI} **E⁷** **A^{MI}** 1-3. **A⁷** 4. **A⁷**

D.S. al Coda Two (3rd x)

A^{MI} break **A^{MI}** **A^{b7(b5)}** **G⁷** **G^{b7(b5)}** **F⁷** **E⁷** **E^{b7}** **D^{MI}** (pn. comp)

(bs.) (sample bs.)

G⁷ **C^{MA}** **F⁹** **E⁷(#9)** (tutti) (pn. gliss up) **D¹³** **ff**

Note: During piano solo (letter F), piano & bass play very freely.

Natty Stick

Medium Latin, Funky Samba ♩ = 104

Andy Narell

(Intro)

(dr.) *mf* (gtr., stopped sound)

(el. pn.)

(bs.) (opt. 8va b. -----)

(gtr. etc.)

A

(steel dr.)

*D*Mi⁹ *G*Mi⁹ *A*7(^b9)([#]5) *D*Mi⁹

*D*Mi⁹ *G*Mi⁹ *A*7(^b9)([#]5) *D*Mi⁹

*D*Mi⁹ *G*Mi⁹ *A*7(^b9)([#]5) *D*Mi⁹

*D*Mi⁹ *G*Mi⁹ *A*7(^b9)([#]5) *D*Mi⁹

(synth. top note)

B

(synth., top note) *D*Mi⁹ *G*Mi⁹ *D*Mi⁹ *G*Mi⁹ *D*Mi⁹

(bs. w/ gtr. 8va)

(synth.) (*A*7) *D*Mi⁹ *G*Mi⁹ *D*Mi⁹ (el. pn.)

(bs. w/ gtr. loco) **D.S. al Coda One** (Coda symbol)

C (Solo continues on D.S.)

(steel dr.) *D*Mi⁹ *G*Mi⁹ (synth., omit on D.S.) (*A*7) *D*Mi⁹

(bs. w/ gtr.)

(steel dr.) *D*Mi⁹ *G*Mi⁹ (synth., omit on D.S.) *D*Mi⁹

2. (end solo on D.S.S.) **D**

(synth.) GMI^9 (gtr.) (steel dr.) $BbMA^9$ $BbMA^9$ A^7_{SUS} A^7 $C^\#$ DMI^7 (etc.)

(bs.) D^7 $D^7(\#5)$ GMI^7 E^bMA^9 $EMI^7(b5)$

1. $A^7(b9)$ $BbMA^9$ $A^7_{SUS}(b9)$ $A^7(b9)$ D^9_{SUS} C^9_{SUS} D^9_{SUS} C^9_{SUS} tutti

2. **E**

F (clav.) (drs.) (steel dr.) C^9_{SUS} D^9_{SUS} D^9_{SUS} C^9_{SUS} etc.

break (bs.)

1-3. C^9_{SUS} 4. C^9_{SUS} D^9_{SUS} tutti sfz

D^9_{SUS} C^9_{SUS} D^9_{SUS} (dr. fill) **G** (El. pn. solo) DMI^9 (sample bs.)

GMI^9 $A^7(b9)$ (Vamp & solo till cue)

On cue, D.S.S. al Coda Two (Solo continues over **C**) (Φ_2)

Φ_2 (Perc. solo) (Clave like **F**) (steel dr. bkgr. tacet 1st few x's)

D^9_{SUS} (pn. montuno, plus 8va) C^9_{SUS} D^9_{SUS} C^9_{SUS} 2 (Vamp & fade)

(bs. like **F**)

(Intro)

(4x's)

f (trps., octaves, tacet 1st 2 x's)

(trbs., tacet 1st x)

(1st x only)
on D.C.

tres. (pn.)

f (A^{SUS} G^{SUS} A^{SUS} G^{SUS} G⁶/9 F⁶/9 F⁶ E^{b9} ^{SUS})

(bs. 8va w/ pn.)

(horns, top note)

D^{MI} C B^{MI} 7(b5) E^{7(b9)} A^{MI} F⁹ E⁹

(solo vocal)

Mil no - ve - cien - to o - chen - ta y

break

(bs. loco)

A

tres,

A^{MI} A⁷

(sample bs.) (pn. montuno/comp)

he lle - ga - do a Puer - to

Ri - co.

D^{MI} B^{MI} 7(b5)

Mil no - ve - cien - to o - chen - ta y

(etc.)

tres,

E^{7(b9)}

e - na - mo - ra - do en Puer - to

Ri - co. Mil no - ve - cien - to o - chen - ta y

A_{MI}^7 A_{MI}^6 F^9 $E^{7(\#9)}$

B

tres, con to - do or - gu - llo a mi Bo - rin - quen.

A_{MI} B_{MI} A A_{MI}^7 A^7 D_{MI}

(bs.) (sample bs.)

Que siem - pre que - de con - fir - ma - do que los Pal - mie - ri se en - con -

D_{MI} $B_{MI}^{7(b5)}$ $E^{7(\#5)}$ A_{MI} F_{MA}^7

(coro) 3

tra - ron en la is - la del en - can - to.

$B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI} A_{MI}^7

(solo vocal) 3

A Puer - to Ri - co lle - gué, con to - do or - gu - llo y me que -

D_{MI} $E^{7(\#11)}$ $A_{MI}^{(add\ 9, omit\ 3)}$ $G^{(add\ 9, omit\ 3)}$ C_F

(coro) (solo vocal)

1. 2. dé, mil no - ve - cien - to o - chen - ta y cien - to o - chen - ta y tres. (tutti)

$B_{MI}^{7(b5)}$ $E^{7(\#9)}$ $E^{7(\#9)}$ A_{MI} $NC.$

(coro)

D.C. (with repeats)

V.S.
(turn page)

C (2-3 Clave)

(horns, + 8va b.)

(pn. montuno, octaves)

G⁷ E_{MI} A_{MI} D⁷

(sample bs.)

G⁷ E_{MI} F_{MA}^{9(#11)}

dr. fill -----

D G⁷ (pn./bs. like **C**) E_{MI} A_{MI} (3rd x) D⁷

Ya tu ves, a Puer - to Ri - co lle - gué.

G⁷ E_{MI} A_{MI} D⁷

(Instrumental solo 4x's, then Vocal solo till cue)

(Vamp till cue)

(On cue)

G⁷ E_{MI} A_{MI} (pn.) D⁷

Ya tu ves, a Puer - to Ri - co lle - gué.

E (tacet 1st x)

(pn., RH)

G^{13(#11)} F^{13(#11)} (pn. etc.) (trps., last x)

(pn./bs.) (+ trbs. 3rd & 4th x's)

G^{13(#11)} F^{13(#11)} G^{13(#11)} F^{13(#11)} G^{13(#11)}

(trps. + 8va)

(etc.)

D.S. al Coda

(Instr. solo continues)

(pn./bs. etc.) (trbs.)
(Solo continues)

(trbs. etc.)

1-3. A_{MI} D⁷ 4. A_{MI} D⁷ (end solo)

(trps. 3rd & 4th x's add 8va)

G **G⁷** **E_{MI}** **A_{MI}** (Vocal solo) **D⁷** **G⁷**

Ya tu ves, a Puer - to Ri - co lle - gué.

G⁷ **E_{MI}** **A_{MI}** **A_{MI}** **D⁷** (3x's) **G⁷** **E_{MI}**

Ri - co lle - gué.

(pn.)

(horns, top note)

(pn./bs./perc.)

(bs./pn. 8va b.)

Ya tu ves, a Puer - to

(pn.) (pn./bs./perc.) (bs./pn./sta. b.)

(horns, top note) (pn.)

$B_{MI}^{7(b5)} E^{7(\sharp 11)} A_{MI}^{(add 9)}$

(horns) (pn.)

$B_{MI}^{7(b5)} E^{7(\sharp 11)} A_{MI}^{(add 9)}$

(horns)

$B_{MI}^{7(b5)} E^{7(\sharp 11)} D^{13(\sharp 11)}$

Guaracha ♩ = 108
(3-2 Clave)

1983 (Horns)

Intro

(trbs.)

(A^(add 9)_{omit 3})

G

F⁶

E^{b9}_{SUS}

(trps. + 8va b.)

(A^(add 9)_{omit 3})

(trbs.)

G

F⁶

E^{b9}_{SUS}

D^{Mi}

C

B^{Mi} 7(b5)

E^{7(b9)}

A^{Mi}

break

F⁹

E⁹

(top note of chords)

A

A^{Mi}

(trbs. + 8va b.)

A⁷

D^{Mi}

(no 8va b.)

D^{Mi}

B^{Mi} 7(b5)

E^{7(b9)}

E^{7(#9)}

E⁷

(tutti, top note)

E⁷

A^{Mi} 7

A^{Mi} 6

F⁹

E^{7(#9)}

(trbs.)

(tutti, top note)

(trbs.)

B

A^{Mi}

B^{Mi}

A

A^{Mi} 7

A⁷

D^{Mi}

(trbs.)

D^{Mi}

B^{Mi} 7(b5)

E^{7(#5)}

A^{Mi}

F^{MA} 7

B^{Mi} 7(b5)

E^{7(#9)}

A^{Mi}

A^{Mi} 7

D^{Mi}

E^{7(#11)}

A^{Mi} (omit 3)

G (omit 3)

C

F

(tutti)

System 1: C F $B_{MI} 7(b5)$ $E 7(\#9)$ $E 7(\#9)$ (A_{MI})
 (tutti, top note) D.C. (w/ repeat)

System 2: C $G 7$ E_{MI} A_{MI} $D 7$
 (2-3 Clave) (tutti, + 8va b.)

System 3: $G 7$ E_{MI} $F_{MA} 9(\#11)$

System 4: D $G 7$ $G 7$ E_{MI} A_{MI} A_{MI} $D 7$ $G 7$ E_{MI}
 (On D.S. solo play thru after 1st x) (V.S.) (3rd x) (Trp. solo) (coro)

System 5: A_{MI} $D 7$ (4x's) (coro w/ Vocal solo) (same changes as D)
 (Vamp till cue)

System 6: $G 7$ E_{MI} A_{MI} $D 7$
 (On cue) (coro) (pn.)

System 7: E $G^{13}(\#11)$ $F^{13}(\#11)$ $G^{13}(\#11)$ $F^{13}(\#11)$ $G^{13}(\#11)$ $F^{13}(\#11)$ 2
 (trbs.)

System 8: $G^{13}(\#11)$ $F^{13}(\#11)$ 2 2 $G^{13}(\#11)$ $F^{13}(\#11)(+ 8va)$
 (trbs. etc.) (trps. octaves)

System 9: $G^{13}(\#11)$ $F^{13}(\#11)$ $G^{13}(\#11)$ $F^{13}(\#11)$ $G^{13}(\#11)$
 (trps., + 8va) (trbs. etc.)

System 10: $F^{13}(\#11)$ $G^{13}(\#11)$ $F^{13}(\#11)$ $G^{13}(\#11)$ $F^{13}(\#11)$
 1. $G^{13}(\#11)$ $F^{13}(\#11)$ (+ 8va) 2. $G^{13}(\#11)$ $F^{13}(\#11)$
 (loco) D.S. al Coda

(Trp. solo continues)

$A_{MI} D^7$ **F** G^7 E_{MI} A_{MI} D^7 (3x's)

(trbs.)

(Trp. solo continues)

G^7 E_{MI} A_{MI} 1.3. $A_{MI} D^7$ 4. $A_{MI} D^7$ (end solo)

(trps., + 8va 3rd & 4th x's)

(trbs.)

(coro w/ Vocal solo) (same changes as **F**) (3x's) (coro)

8 4

G^{13} NC. G^{13} F^{13} G^{13} F^{13} NC. G^{13} F^{13} G^{13}

(tutti, top note)

G^{13} F^{13} $E_{bMA}^9(\#11)_{(add\ 6)}$ $B_{MI}^{7(b5)}$ $E^{7(\#11)_{(b9)}}$ $A_{MI}^{(add\ 9)}$

$B_{MI}^{7(b5)}$ $E^{7(\#11)_{(b9)}}$ $A_{MI}^{(add\ 9)}$ $B_{MI}^{7(b5)}$ $E^{7(\#11)_{(b9)}}$ $A_{MI}^{(add\ 9)}$ $B_{MI}^{7(b5)}$ $E^{7(\#11)_{(b9)}}$ $D^{13(\#11)}$



Photo by Hyou Vielz

EDDIE PALMIERI

Med. Slow Jazz Latin J. = 82

Novena

Milton Nascimento
Marcio Borges

(In 2)
(Intro)

D_{MI}^9



(lead gtr. w/ pn. clusters, sounds 8va b.)

$A_{MI}^9(4)$



A

F_D G_D

(play chords in
rhythm of melody
except as noted)

A_{MI}^9

G_D F_D

F_D G_D



Se di - go um ai, é por nin -

A_{MI}^9

A_{MI}^9

G_D G_{bD}

F_D E_D

$E_{MI}^9(4)$

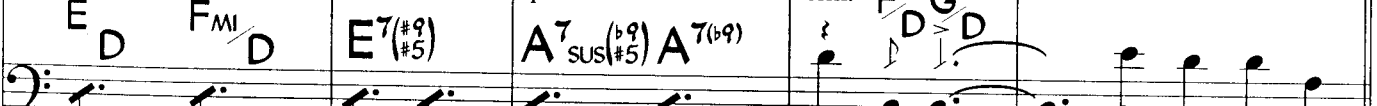


guém. É pe - la cer - te - za



de sa - ber, que tu - do tem.

(bs.)



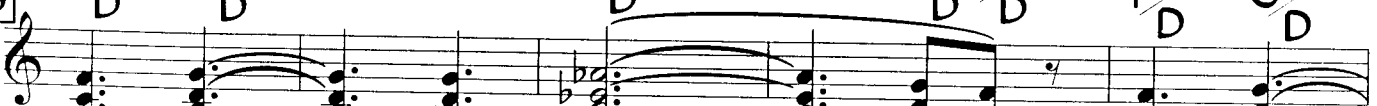
B

F_D G_D

A_{MI}^9

G_D F_D

F_D G_D



Tem su - a vez de lá

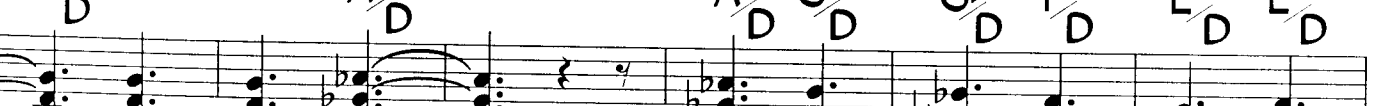
G_D

A_{MI}^9

A_{MI}^9 G_D

G_{bD} F_D

E_D $E_{MI}^9(4)$



re - tor - nar ao lu - gar mais fun - do,

E_D $E_{MI}^9(4)$

E_D $E_{MI}^9(4)$

E^7 $E^7(5)$

A_{MI}^9 $A^7(5)$

A_{MI}^9 $A^7(5)$

B_{MI}^7 $B_{MI}^7(5)$

B_{MI}^7



fun - do, fun - do mais que o mar.

C

G_{MI}^9 (comp)

E_{b9}

G_{MI}^9



Se di - go sol não tem tal - vez.

Não es - pe - ro mais a chu - va.
 Só pre - pa - ro meu co - me - ço; a ex - plo - são de to - da luz; a
 cha - ma, cha - ma, cha - ma, cha - ma.
 Se di - go a - mor, só é
 por al - guém. É pe - los mal -
 di - tos, de - ser - da - dos des - se
 chão.

Solo on form (ABCDEE).
 Last x, vamp, solo & fade on letter E.

(Sample guitar or other)
 (Intro) D_{MI}^9 (sounds 8va b.) $A_{MI}^9(4)$ (similar throughout)

(Sample bass)
 (Intro) & E D_{MI}^9 2 $A_{MI}^9(4)$ $AB \& D$ 2 etc.
 (D pedal)

(2nd x, A_{MI}^7) D^9 A_{MI}^7 D^9 $F^{\#}_{MI}^9$ $D^{\#7(\#9)}$ E_{MA}^9

D A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^7 $F^{\#}_{MI}^9$ $D^{\#7(\#9)}$ E_{MA}^9

Lou - co, o bê - ba - do - com cha - péu cô -
 Dan - ça na cor - da bam - ba de som - bri -

E_{MA}^9 A^{13} $G^{\#}_{MI}^7$ $C^{\#}_{MI}^7$ $F^{\#13}_{SUS}$

co. _____ Fa - zia ir - re - ve - rên - cias mil, _____
 nha. _____ Em ca - da pas - so des - sa li - nha

$F^{\#9}$ D^9 B^{13}_{SUS} E^6_9 B^9_{SUS} $B^{7(b9)}$ B^9_{SUS} $D^{9(\#11)}$

pra noi - te do _____ Bra - sil, meu Bra - sil. Que chu -
 po - de se ma-

$C^{\#9}$ **E** A_{MI}^7 D^9 A_{MI}^7 $D^{9(\#11)}$ $D^{\#7(\#9)}$ E_{MA}^9

car. _____ A - zar, a es - pe - ran - ça e - qui - li - bris -

E_{MA}^9 A^{13} $G^{\#}_{MI}^7$ $C^{\#}_{MI}^7$ $F^{\#9}_{SUS}$

ta. _____ Sa - be que um show de to - do ar - tis - ta,

$F^{\#9}$ B^9_{SUS} $B^{13(b9)}$ E^6_9 (B^9_{SUS})

tem que con - ti - nu - ar. (fine) Solo on entire form

(2nd x rhythm & chords)

A E $E^{(\#5)}$ E^6 E^7 E_{MA}^7 E^7 E^6 $E^{(\#5)}$ E E^6

(etc.)

(Samba) $G^{\#}_{MI}^{7(b5)}$ $C^{\#7(b9)}$ $F^{\#}_{MI}^{9(MA7)}$ G_{MA}^9 **B** $F^{\#}_{MI}^7$

(bs.) $F^{\#}_{MI}^7$ B^{13} $F^{\#}_{MI}^9$ $D^{\#7(\#9)}$ E^6_9 B^9_{SUS}

(Samba) E $E^{(\#5)}$ E^6 E^7 E_{MA}^7 E^7 E^6 $E^{(\#5)}$

(etc.)

(Samba) $G^{\#}_{MI}^{7(b5)}$ $C^{\#7(b9)}$ D^9 $C^{\#9}$ $F^{\#}_{MI}^{9(MA7)}$ $F^{\#}_{MI}^9$

to letter **D**

O Pato

Jaime Silva & Neuza Teixeira
English Lyric - Jon Hendricks

Samba

A D^6_9 E^9

O pa - to, vi - nha can - tan - do a - le - gre - men - te, quen, quen,
O pa - to, the duck was danc - ing by the wa - ter, quack, quack.

E^9 E_{mi}^9 A^9

— quan - do um mar - re - co sor - ri - den - te, pe - diu, pra en - trar tam - bém no
— The rhy - thm made him think he ough - ta, quack, quack. He was danc - in' to the

D_{MA}^9 (G^9) $A^{7(b9)}$ **B** D^6_9

sam - ba, no sam - ba, no sam - ba. O gan - zo,
sam - ba, the sam - ba, the sam - ba. O goo - so,

D^6_9 E^9

gos - tou da du - pla e fez as - sim, quen, quen, quen, o - lhou pro cis - ne e dis - se a -
The goose was gai - ly swim - min' by, honk, honk, honk. He thought he'd give the dance a

E_{mi}^9 A^9 D_{MA}^9

sim, vem, vem, que o quar - te - to fi - ca - rá bem, mui - to bom, mui - to bem.
try, honk, (honk.) The bos - sa no - va had him danc - in' the new thing, the new swing.

C A_{mi}^7 A_{mi}^9 $D^{7(b9)}$ G_{MA}^9

Na bei - ra da la - go - a fo - ram en - sai
A love - ly swan swam by in all her maj - es -

G^6 E^9 A^{13} D_{MA}^7

ar pa - ra co - me - çar, o ti - co - ti - co no fu - bá.
ty, then she loos - ened up. "Coo chi - coo, chi - coo," said that swan.

$A_{mi}^7 D^9$ G_{MA}^7 $(C^9) G_{mi}^6$ $F\#_{mi}^7$ $(B_{mi}^7) D^9$

A voz do pa - to e - ra mes - mo um des' - ca - to. Jo - go de
She joined the duck and goose and did the sam - ba, too. You should - a

ce - na com o gan - zo e - ra ma - to. Mas eu gos - tei do fi - nal.
 seen the kind of sam - ba she could do. They did the sam - ba so long -

— quan - do ca - í - ram n'á - gua, — en - sai - an - do o vo - cal, —
 — they all fell right in the wa - ter — while they were sing - in' a - way, —

— quen, quen, quen, — quen, quen, quen, quen,
 — quack, quack, quack, — quack, quack, quack, — quack,

quen, quen, quen, — quen. O pa - to.
 quack, quack, quack, — quack. O pa - to.

Additional English lyric for letters A and B, second time:

O Pato, the duck was happy to begin it, quack, quack,
 and he was really gettin' in it, quack, quack.
 He was dancin' to the samba, the samba, the samba.

O gooso, the goose came fast as he could move, honk, (honk.)
 The bossa nova had 'em dancin' the new thing, the new swing.

(to letter C)

Obsesión

Bolero (Slow Latin)

Pedro Flores

A D_{MI}^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7

Por al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -

$E_{MI}^{7(b5)}$ $A^{7(b9)}$ G_{MI}^7 C^7 F_{MA}^7 $B^b_{MA}^7$

fun - do, no ha - brá u - na ba - rre - ra en el mun - do que un a - mor pro -

$E^{7(b9)}$ $A^{7(b9)}$ D_{MI}^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$

fun - do no pue - da rom - per. A - mor es el pan de la vi - da. A -

D_{MI}^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ G_{MI}^7 C^7

mor es la co - pa di - vi - na. A - mor es un al - go sin

F_{MA}^7 $B^b_{MA}^7$ $E^{7(b9)}$ $A^{7(b9)}$ D_{MI}

nom - bre que ob - se - sio - na a un hom - bre con u - na mu - jer. Yo es -

B G_{MI}^7 C^7 F_{MA}^7 G_{MI}^7 C^7

toy ob - se - sio - na - do con - ti - go y el mun - do es tes - ti - go de mi fre - ne -

$F_{MA}^7 (F\#^0)$ G_{MI}^7 C^7 F_{MA}^7 $E^{7(b9)}$ $A^{7(b9)}$

sí. Y por más que se o - pon - ga el des - ti - no se - rás pa - ra mí. Por

C D_{MI}^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7

al - to es - té el cie - lo en el mun - do, por hon - do que es - té el mar pro -

$E_{MI}^{7(b5)}$ $A^{7(b9)}$ G_{MI}^7 C^7

fun - do, no ha - brá u - na ba - rre - ra en el

F_{MA}^7 $B^b_{MA}^7$ $E^{7(b9)}$ $A^{7(b9)}$ $D_{MI} (A^7)$

mun - do que mi a - mor pro - fun - do no rom - pa por tí.

* Can also be played fast (Double-Time Feel).



Photo by Hyou Vielz

LENY ANDRADE

Calango $\text{♩} = 162-182$

Obsession

Dori Caymmi, Tracy Mann &
Gilson Peranzetta

(Intro) $\text{EMI}^9(\text{add } 4)$ $\text{CMA}^7(\#11)$ E
(solo gtr.) (etc.)

S $\text{EMI}^9(\text{add } 4)$ $\text{CMA}^7(\#11)$ E $\text{CMA}^7(\#11)$ E (fl. or gtr. 8va in instrumental)
(add bs. & all rhythm)

A $\text{C}\#_{\text{MI}}^9(\text{add } 4)$ $\text{AMA}^7(\#11)$ $\text{C}\#$
You know I nev - er real - ly
see who you are, — It seems I nev - er real - ly can un - der - stand. — Just when I
front of a storm, — the e - lec - tri - ci - ty ex - plodes in the night. — Now it's al -

B^9 $\text{D}\#$ EMA^9 $\text{D}\#_{\text{MI}}^9$ $\text{G}\#^7(\#9)$
think that you've gone — I feel you take a - hold of my hand. — You're like the wind that blows in
read - y too late — to de - cide if it's wrong or it's right. —

2. $\text{D}\#_{\text{MI}}^9$ $\text{G}\#^7(\#9)$ $\text{C}\#_{\text{MI}}^9(\text{add } 4)$ $\text{Bb}_{\text{MI}}^9(\text{add } 4)$ (Optional solo begins on D.S.) Φ^1
— This ob - ses - sion is too strong to fight. —

B AMA^7 B A $\text{G}\#^7(\#9)$ $\text{G}\#_{\text{MI}}^7$ $\text{C}\#^7(\#9)$ $\text{C}\#_{\text{MI}}^7(\text{add } 4)$ $\text{C}\#^7(\#9)$
Some - where there must — be a place where two heart - beats can touch, — where lov - ers can

$\text{F}\#_{\text{MI}}^9(\text{add } 4)$ B^9 SUS $\text{EMA}^7(\#5)$ E D
meet in the day - light and find it's e - nough. — So do I real - ly need the

AMA^7 $\text{C}\#$ A_{MI}^7 C EMA^7 B $\text{Bb}^7(\#9)$
shad - ows you hide — in, this pas - sion that lives in the dark? —

AMA^7 $\text{G}\#_{\text{MI}}^7$ $\text{F}\#_{\text{MI}}^7$ $\text{G}\#_{\text{MI}}^7$ AMA^7 $\text{F}\#_{\text{MI}}^7(\text{add } 4)$ $\text{A}\#$ B^{13} SUS
Show me your heart. —

Φ^1 (Optional Solo) $\text{G}\#_{\text{MA}}^7(\#11)$ Bb (If solo, omit vocal) G_{MI}^7 $\text{Eb}_{\text{MA}}^7(\#11)$ G
You know I nev - er real - ly see who you are. —

D.S. al Coda One (Φ^1) (with repeats)

The rhythmic style of this composition is a calango, something like a baião.

You're like a wind that blows in front of a storm. You still put all the sil-ver
 clouds in my eyes. (instrumental)
 Some-where there must be a place where two heart-beats can touch, where lov-ers can
 meet in the day-light and find it's e-nough, So do I real-ly need the
 sha-dows you hide in, this pas-sion that lives in the dark? (Take Coda Two (C²) for optional ending)
 Show me your heart. (Instrumental optional)
 (Instr. Solo) (Vamp, solo & fade)
 Show me your heart. (Instr. solo) (Vocal, tacet 1st x)
 Show me your heart. (Vocal enters 1st x)
 Show me your heart. (Vamp, solo & fade)

Chords: E^bMA⁷(#11), G, E^bMI⁹(add 4), C^bMA⁷(#11), E, C[#]MI⁹(add 4), A^bMA⁷(#11), C[#] (end solo), F[#]MI⁷, D^b(add 9), F, G^bMA⁷, A^bG^b, F^bMI⁷, B^bMI⁷(add 4), E^bMI⁹(add 4), A^b⁹SUS, D^bMA⁷(#5), D^bC^b, G^bMA⁷, B^b, G^bMI⁷, A, D^bMA⁷, A^b, G⁷(#9) (C²) for optional ending, G^bMA⁷, F^bMI⁷, E^bMI⁷, F^bMI⁷, G^bMA⁷, E^b(add 9), G, A^b¹³SUS, G[#]7(b9), C[#]MI⁹(add 4), A^bMA⁷(#11), C[#], B^bMI⁹(add 4), G^bMA⁹, D^bMA⁷, F, C^bMA⁹.

(instr. bkgr.)

Additional lyric at letter A on D.S.:

I never hear about the pain in your past.
 You never talk about the places you've been.
 Each time you say that you love me
 I find you are lying again.

And still you know you rule my dreams with your charms.
 You still put all those silver clouds in my eyes,
 Make me believe you're a blessing
 When you are a curse in disguise,
 An obsession that can't be denied. (to Coda One)

This chart is based on a combination of several recorded versions.

Obsession (Rhythm Section)

Calango ♩ = 162-182

Intro

(solo gtr.) *mf* $E_{MI}^9(\text{add } 4)$ $C_{MA}^7(\text{add } 11)$ E (etc.)

(synth.) lowest note 8va b *mf*

(gtr.) *mf* $E_{MI}^9(\text{add } 4)$ $C_{MA}^7(\text{add } 11)$ E

(bs.)

1.

2.

(Melody)

8va b. (lowest note)

$C_{MA}^7(\text{add } 11)$ E

A

(gtr.) $C\sharp_{MI}^9(\text{add } 4)$ $A_{MA}^7(\text{add } 11)$ $C\sharp$

(bs.)

1.

2.

$B^9_{D\sharp}$ E_{MA}^9 $D\sharp_{MI}^9$ $G\sharp^7(\text{add } 5)_{\text{b}9}$ $D\sharp_{MI}^9$ $G\sharp^7(\text{add } 5)_{\text{b}9}$ (etc.)

$C\sharp_{MI}^9(\text{add } 4)$ $B\flat_{MI}^9(\text{add } 4)$ (Optional solo begins on D.S.)

(gtr.)

(synth.) break

The rhythmic style of this composition is a calango, something like a baião.

[B] A_{MA}^7 B_A $(G\#^7(\#9))$ $C\#^7(\#5)$ $C\#^7(\#9)$ $F\#_{MI}^9(\text{add } 4)$ B^9_{SUS}
 (dr./gtr. play through)

$E_{MA}^7(\#5)$ E_D A_{MA}^7 A_{MI} E_{MA}^7 $B^7(\#9)$

A_{MA}^7 $G\#_{MI}^7$ $F\#_{MI}^7$ $G\#_{MI}^7$ A_{MA}^7 $F\#^9(\text{add } 9)$ $A\#$ B^{13}_{SUS} (dr. fill)

Φ^1 $G^b_{MA}^7(\#11)$ B^b (Vocal or optional solo) G_{MI}^7 $E^b_{MA}^7(\#11)$ G $E_{MI}^9(\text{add } 4)$ D.S. al Coda One (Φ^1) (with repeats)

$C_{MA}^7(\#11)$ E $C\#_{MI}^9(\text{add } 4)$ $A_{MA}^7(\#11)$ $C\#$ $F\#_{MI}^7$ $D^b(\text{add } 9)$ F (synth. 8va)
 (end solo) (instrumental)

[C] $G^b_{MA}^7$ A^b (vocal) G^b F_{MI}^7 $B^b_{MI}^7(\text{add } 4)$ $E^b_{MI}^9(\text{add } 4)$ A^b_{SUS} $D^b_{MA}^7(\#5)$ $D^b_{C^b}$
 (dr./gtr. play through)

$G^b_{MA}^7$ G^b_{MI} $D^b_{MA}^7$ A^b $G^7(\#9)$ $G^b_{MA}^7$ F_{MI}^7 $E^b_{MI}^7$ F_{MI}^7 $G^b_{MA}^7$ (Take Coda Two (Φ^2) for optional ending)

$E^b(\text{add } 9)$ G $A^b^{13}_{SUS}$ (instr.) $G\#^7(\#9)$ $C\#_{MI}^9(\text{add } 4)$ (Instr. Solo) $A_{MA}^7(\#11)$ $C\#$
 (Vamp, solo & fade)

Φ^2 (Optional ending) $G^b_{MA}^7$ F_{MI}^7 $E^b_{MI}^7$ F_{MI}^7 $E^b_{MI}^7$ $D^b_{MA}^7$ $C^b_{MA}^9$ (gtr.) (Instr. solo) (w/synth. 1st 2x's)
 (bkgr. synth. line) $B^b_{MI}^9(\text{add } 4)$ (dr. fill) (gtr.) (Vamp, solo & fade)

$G^b_{MA}^9$ $D^b_{MA}^7$ F $C^b_{MA}^9$

Guitar sounds one octave lower than written.

This chart is based on a combination of several recorded versions.

6/8 / Guaguancó ♩ = 116

Oferere

Oscar Hernández & Daniel Ponce
(as played by Daniel Ponce)

(Intro)

1. 2. (chorus) **A**

(bata) (etc.)

fe - re - re a - gua mi lo -

(bs./synth. 3rd & 4th x's only)

(Vocal solo, sample) (omit last x) **(4x's)**

do, a - gua mi lo - do. O - fe - re - re a - gua mi lo - do, a - gua mi lo - do. O -

C_{Mi} break

(hns.)

B (Guaguancó) ♩ = 130
(3-2 Rumba Clave)

(hns.) **C_{Mi}** (add 9) **F⁷**

(pn. 8va)

(bs./pn.)

C_{Mi}⁷ **F⁷**

(pn. 8va)

(bs./pn.)

2. **C_{Mi}⁷** **F⁷** **D** **E^b13_{SUS}**

(horns)

D⁷(#9) **A^b13_{SUS}**

A^b13_{SUS} **G⁷(#9)**

E

2nd x 8va

(pn.)

(bs.)

C^9_{SUS}

B^b9_{SUS} (horns, octaves)

C^9_{SUS}

B^b9_{SUS}

F (loco)

C_{MI} (pn. 8va)

F^7

C_{MI}^7

F^7 2

C_{MI}^7

F^7 2

(bs./pn.)

Till cue

solo pick-ups

(synth. fills voicing)

$C_{MI}^{6/4}$

break

D.S. for solos
(C'C²DEEF)
Last solo takes
on cue ending
of letter F.

On cue $\left(\frac{6}{8}\right)$ J. = 116

(end solo)

(dr.) C_{MI}

D.C. al Coda (with repeats)

(hns.)

C_{MI}

(pn. 8va)

(bs./pn.)

F^7

C_{MI}^7

F^7 2

C_{MI}^7

F^7 2

ff C_{MI}^7 (pn. octaves)

(bs.)

(hns. plus synth.)

8va

F^9

C

On recording:
Intro is played
4x's on D.C.
(with vocal solo
3rd & 4th x's.) A
is played 3x's.
Bs./pn. join 2nd
& 3rd x's.

D (horn bkgr. at letter D during solos)

(+ 8va b.)

Synth. doubles horns and fills in some chords.
Pn./bass play written figures at letters C, E & F during solos.

Relaxed Samba $\text{♩} = 80$

Outra Vez

Antonio Carlos Jobim

(Intro) C_{MA}^9 $D^b7(\#9)$ C_{MA}^9 $D^b7(\#9)$

A C_{MA}^9 $E^b\circ7$ D_{MI}^7 G^7 E_{MI}^7

Ou - tra vez, sem vo - cê. Ou - tra vez,

Ou - tra vez, vou va - gar por a - í

$E^b\circ7$ D_{MI}^7 G_{MI}^7 C^7 F_{MA}^9 B^b9

sem a - mor. Ou - tra vez,

pra es - que - cer. Ou - tra vez,

E_{MI}^7 $E^b_{MI}^7$ D_{MI}^7 $A^b_{MI}^9$ $D^b9(\#11)$

vou so - frer, vou cho - rar, a - té vo - cê vol - tar.

vou fa - lar mal do mun - do a - té vo - cê vol - tar.

1. C_{MA}^9 $D^b7(\#9)$ 2. C_{MA}^9 $F\#_{MI}^7(b5)$ $B^7(b9)$

B E_{MI}^7 E_{MI}^7 D $C\#_{MI}^7(b5)$

To - do mun - do me per - gun - ta por que

C_{MI}^6 G_{MA}^9 B $B^b\circ7$

an - do as - sim. Nin - guém sa - be que é que eu sin -

A_{MI}^9 D^9_{SUS} $D^7(b9)$ G_{MA}^9

to com vo - cê lon - ge de mim. Ve - jo o

E_{MI}^7 $A^7(b5)$ D_{MI}^7 G^9_{SUS} $G^7(b9)$

sol quan - do e - le sai. Ve - jo a chu - va quan - do cai.

C_{MA}^9 $B^b_{MA}^9$ $A^b_{MA}^9$

Tu - do a - go - ra é só tris - te - za.

$B^b_{MA}{}^9$ $D_{MI}{}^9$ $G^7(\flat 9)$

Traz sau - da - de de vo - cê.

$C_{MA}{}^9$ $E^b{}^{\circ 7}$ $D_{MI}{}^7$ G^7

Ou - tra vez, sem vo - cê.

$E_{MI}{}^7$ $E^b{}^{\circ 7}$ $D_{MI}{}^7$ $G_{MI}{}^7$ C^7

Ou - tra vez, sem a - mor.

$F_{MA}{}^9$ $B^b{}^9$ $E_{MI}{}^7$ $E^b_{MI}{}^7$

Ou - tra vez vou fa - lar mal - do mun -

$D_{MI}{}^7$ $A^b_{MI}{}^9$ $D^b{}^9(\sharp 11)$ $C_{MA}{}^9$ $D^b{}^7(\sharp 9)$

do a - té vo - cê vol - tar.

Solo on form (AABC)

(Ending) $C_{MA}{}^9$ $A^b_{MI}{}^9$ $D^b{}^9(\sharp 11)$ $C_{MA}{}^9$ $D^b{}^7(\sharp 9)$

a - té vo - cê vol - tar.

(Vamp & fade)

Pa' Gozar

Descarga, Fast ♩ = 120
(2-3 Clave)

Arístides Soto
(as played by Los Amigos)

(Intro) (D⁹_{SUS}) (D⁹) (D⁹_{SUS}) (D⁹)

(solo bass)

(D⁹_{SUS}) (add "cáscara") (D⁹) (D⁹_{SUS}) (D⁹) (bs. etc. throughout) (etc.)

(bs. etc.)

(D⁹_{SUS}) (add perc. ad lib.) (D⁹) (D⁹_{SUS}) (D⁹)

A (+ 8va) (4x's)

(pn.) D⁹_{SUS} D⁹ D⁹_{SUS} D⁹

(etc.)

B (Solos) D⁹_{SUS} D⁹ D⁹_{SUS} D⁹

(Vamp & solo till cue)

C (On cue) (+ 8va) (4x's)

(pn.) D⁹_{SUS} D⁹

(bs.)

2 2

A_{MI} D

(tutti)



Photo by Hyou Vielz

MILTON NASCIMENTO

Guaracha ♩ = 174 (w/ ad lib vocal)
(2-3 Clave) D C

Pablo Pueblo

Rubén Blades
(arranged by Louis Ortiz)

(2-3 Clave) *D E C D* (Intro) (pn.) *mf* (bs., pn. 8va b.) (etc.) (t.bns.) (etc.) (end vocal)

D E C D *A^{MI}7* *G^{MI}7* *D^{b6/9}(#11)* *C^{6/9}* *B^{b13}* (top note)

D E C D *D E* *B⁷* *B^{7(b9)}* *E^{MI} ⊕* break

(bs. like top) tutti

A (bs. like top) *tutti* Re - gre - sa un hom - bre en si -
len - cio, de su tra - ba - jo can - sa - do. Su pa - so no lle - va

B $7(b9)$ **E** $m \frac{6}{4}$

(sample bs.)

Example 65.7

pri - sa, su - som - bra nun - ca lo al - can - za. Lo es - pe - ra el ba - rrio de

Chords: A_{mi}^7 , $D^7(\#9)$, $D^7(b9)$, G_{MA}^7 , $D^b_7 C^6/9$

siem - pre, con el fa - rol en la es - qui - na, con la ba - su - ra a - llá en

F#7(#9) **B¹³** **E⁶M⁶/9**

(etc.)

B fren - te, ——— y el rui - do de la can - ti - na. ——— Pa - blo

Pue - blo lle - ga has - ta el sa - gua - no os - cu - ro. Y vuel - ve a ver las pa -

F#m1 **B7(b9)** **Em1** **A7**

(pn.) (bs. & pn. 8va b.)

re - des con las vie - jas pa - pe - le - tas que pro - me - tí - an fu -

tu - ros, en li - des po - li - ti - que - ras, y en su ca - ra se

di - bu - ja la de - cep - ción de la es - pe - ra. Pa - blo

Pue - blo, hi - jo del gri - to y la ca - lle, de la mi - se - ria y del -

ham - bre, del ca - lle - jón y la pe - na. Pa - blo

Pue - blo, su a - li - men - to es la es - pe - ran - za. Su pa - so no lle - va

pri - sa, su som - bra nun - ca lo al - can - za.

break -----

Lle - ga al pa - tío pen - sa - ti - vo y ca - viz - ba - jo, con su si - len - cio de

po - bre, con los gri - tos por a - ba - jo. La ro - pa ya en los bal -

co - nes, el vien - to la va se - can - do. Es - cu - cha un true - no en el

cie - lo, tiem - po de llu - via a vi - san - do. En - tra al

V.S. (turn page)

Chords: A^{MI}7 (bs./pn. like [A]), D⁷, G^{MA}9, A^bMA⁹, G^{MA}9, D^b6⁹(#11), C⁶9(#11), F[#]7, B⁷(#5), E^{MI}11, F⁹, F[#]MI⁷(b5), B⁷(b9), E^{MI}9, E⁷, A^{MI}7, C, A^{MI}7, D⁷, G^{MA}7, D^b9(#11), C^{MA}7, F[#]MI⁷(b5), B⁷(b9), E^{MI}11, E⁷, D, A^{MI}7, D⁷, G^{MA}9, D^b9(#11), C^{MA}7, F[#]7, B⁷, E^{MI}7, D.C. al Coda (with repeat), E, B⁷(b9) (bs./pn. like [A]), E^{MI}6⁹, A^{MI}7, D⁷(#9), D⁷(b9), G^{MA}7, D^b7(b9), C⁶9, F[#]7(#9), B¹³, E^{MI}6⁹, F⁹, F[#]MI⁷(b5), B⁷(b9), E^{MI}6⁹, B^b13A¹³.

F

cuar - to y se que - da mi - ran - do a su mu - jer ya los

(pn.) $F^{\#}MI^{7(b5)}$ $B^{7(b9)}$ E^{MI} A^7

(bs. & pn. 8va b.)

ni - ños, y se pre - gun - ta has - ta cuan - do. No más sus sue - ños ra -

A^{MI7} (bs./pn. like **A**) D^7 GMA^9 A^bMA^9 GMA^9 $D^b6^9(\#11)$ $C6^9(\#11)$

í - dos, los par - cha con es - pe - ran - zas, ha - cer el ham - bréu - na al -

$F^{\#}7$ $B^{7(b9)}$ E^{MI11}

moha - da, y se a - cues - ta tris - te de al - ma. Pab - lo

F^9 $F^{\#}MI^{7(b5)}$ $B^{7(b9)}$ E^{MI9} E^7 A^{MI7}

G

Pueb - lo, hi - jo del gri - to y la ca - lle, de la mi - se - ria y del -

A^{MI7} D^7 GMA^7 $D^b9(\#11)$ CMA^7

ham - bre, del ca - lle - jón y la pe - na. Pa - blo

$F^{\#}MI^{7(b5)}$ $B^{7(b9)}$ E^{MI11} E^7

H

Pue - blo, su a - li - men - to es la es - pe - ran - za. Su pa - so no lle - va

A^{MI7} D^7 GMA^7 $D^b9(\#11)$ CMA^7

pri - sa, su som - bra nun - ca lo al - can - za. Pa - blo

$F^{\#}7$ B^7 E^{MI7} A^{13} E^{MI7} A^{13}

I

Pue - blo, Pa - blo her - ma - no.

A^{MI7} D^7 GMA^7 D^b7 CMA^7 (Vocal solo) $F^{\#}MI^{7(b5)}$ B^7

Pa - blo

E^{MI6^9} $B^{MI7(b5)}$ E^7 $B^{MI7(b5)}$ E^7 (end solo) **J** A^{MI7} D^7

f (trbs. unison)

GMA⁷ D^{b7} CMA⁷
 1. **F[#]MI^{7(b5)} B⁷_{SUS 4-3} | EMI^{6/9} BMI^{7(b5)} E^{7(#9)}**
 (trbs.)
 2.
 (pn.)
 EMI D C B B^b
 (bs.) (etc.)
K B^b bass
 (pn. octaves)
L B^b13 B^b7 A⁷_{SUS}(^{#5}) A⁷ A^bMA⁷ CMI G
 mf (tbns., top note) (bs. etc.)
 (trbs. top note)
 G E^b crescendo D^b9(^{#11}) C^{6/9} B^b13 f B^b13(^{#11}) BMI⁷ E⁷
 (bs.) (b5) Pa - blo
M AMI⁷ (bs./pn. like **A**) D⁷ GMA⁷ D^{b7} CMA⁷ (Vocal solo)
 Pue - blo, Pa - blo her - ma - no.
 Till cue F[#]MI^{7(b5)} B⁷ EMI^{6/9} BMI^{7(b5)} E⁷ On cue F[#]MI^{7(b5)} B⁷
 Pa - blo
N (pn.) D E (w/ vocal solo) C D D E C D (etc.)
 mf (bs.) (etc.)
 C D D E (end vocal solo) AMI (tbns.) GMI⁷ D^b6(^{#11})
 (top note)
 C^{6/9} B^b13 D E C D D E B⁷ B^{7(b9)} EMI
 (bs. like **N**) (tutti)

Pablo Pueblo (Horns)

Guaracha ♩ = 174

(2-3 Clave)

(2nd D.C. is [N] on main part)

(Intro) (D E)

(trbs.) *mf* (unison) (octaves)

Coda on main part

(fine)

[A] E B 7(b9)

(octaves)

(fine)

Musical notation for the first system. Treble staff: E_{MI}^{11} , E^7 , D^7 , G_{MA}^7 , $D^{b9(\#11)}$, C_{MA}^7 . Bass staff: C_{MA}^7 , $F\#^7$, B^7 , ΦE_{MI}^7 . Chord box: $D^7 H A_{MI}^7$. Instruction: D.C. al Coda.

Musical notation for the second system. Treble staff: ΦE_{MI}^7 , A^{13} , A_{MI}^7 (coro), D^7 , G_{MA}^7 , D^{b7} , C_{MA}^7 . Bass staff: C_{MA}^7 (Vocal solo), $F\#_{MI}^{7(b5)}$, B^7 , $E_{MI}^{6/9}$, $B_{MI}^{7(b5)}$ (till cue), E^7 (coro), $B_{MI}^{7(b5)}$ (on cue), E^7 (end solo).

Musical notation for the third system. Treble staff: A_{MI}^7 , D^7 , G_{MA}^7 , D^{b7} , C_{MA}^7 . Bass staff: $F\#_{MI}^{7(b5)}$, B^7_{SUS4-3} , $E_{MI}^{6/9}$, $B_{MI}^{7(b5)}$, $E^{7(\#9)}$, $(pn.)$.

Musical notation for the fourth system. Treble staff: B^{b13} , B^{b7} , $A^7_{SUS(\#5)}$, A^7 , A^{bMA}^7 . Bass staff: C_{MI}^7 , G , E^b , $D^{b9(\#11)}$, $C^{6/9}$, B^{b13} . Instruction: *mf* (top note of chords), *crescendo*.

Musical notation for the fifth system. Treble staff: $B^{b13(\#11)}$, $B_{MI}^{7(b5)}$, E^7 , A_{MI}^7 (coro), D^7 , G_{MA}^7 , D^{b7} , C_{MA}^7 . Bass staff: f , $B_{MI}^{7(b5)}$, E^7 , A_{MI}^7 (Vocal solo), D^7 , G_{MA}^7 , D^{b7} , C_{MA}^7 .

Musical notation for the sixth system. Treble staff: $F\#_{MI}^{7(b5)}$, B^7 , $E_{MI}^{6/9}$, $B_{MI}^{7(b5)}$, E^7 (coro), $F\#_{MI}^{7(b5)}$ (on cue), B^7 (end solo). Bass staff: $F\#_{MI}^{7(b5)}$, B^7 , $E_{MI}^{6/9}$, $B_{MI}^{7(b5)}$, E^7 (coro), $F\#_{MI}^{7(b5)}$ (on cue), B^7 (end solo).

D.C. al fine

Páginas De Mujer

Eddie Palmieri, Francisco
Zumaqué & Cheo Feliciano
(as played by Francisco Zumaqué)
(+ *pn.*)

Guaracha ♩ = 100
(3-2 Clave)

(Intro)

The musical score for "Desafinado" is presented in a system of four staves. The top staff is the piano part, and the bottom staff is the guitar part. The music is in 2/4 time and B-flat major. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are provided for the guitar part, including F9sus, F7(+9), F7(alt.), BbMA9, DMI7(b5), GMI7(11), D G13(b9), CMI7(11), F7(alt.), BbMI7(11), Eb7(alt.), Ab6/9, D7(alt.), NC, G(add 9)(omit 3), NC, Ab6/9 G, NC, Bb6/9 G, G Ab, FMI7(11), GMI7(11), D G7(b9), CMI, and C7(b9)(#5). The score also includes lyrics: "Des - de el dí - a en que".

Staff 1 (Piano):

- Measure 1: *f* (horns, top note) F^9_{SUS}
- Measure 2: $F^{7(+9)}_C$
- Measure 3: $F^{7(alt.)} B^b_{MA} 9$ (wvs., octaves)
- Measure 4: (horns, top note) $D_{MI}^{7(b5)}$

Staff 2 (Piano):

- Measure 1: $D_{MI}^{7(b5)}$ A^b
- Measure 2: $G_{MI}^{7(11)}$ D $G^{13(b9)}$
- Measure 3: $C_{MI}^{7(11)}$ $F^{7(alt.)}$
- Measure 4: $B^b_{MI}^{7(11)}$ $E^b_{7(alt.)}$
- Measure 5: *fp* $A^b_{6/9}$

Staff 3 (Piano):

- Measure 1: $A^b_{6/9}$ $D^{7(alt.)}$
- Measure 2: NC $G^{(add\ 9)}_{(omit\ 3)}$
- Measure 3: NC $A^b_{6/9}$ G

Staff 4 (Piano):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 5 (Guitar):

- Measure 1: $A^b_{6/9}$ $D^{7(alt.)}$
- Measure 2: NC $G^{(add\ 9)}_{(omit\ 3)}$
- Measure 3: NC $A^b_{6/9}$ G
- Measure 4: NC $B^b_{6/9}$ G
- Measure 5: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 6: C_{MI} *mf* $Des - de el$
- Measure 7: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 6 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 7 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 8 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 9 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 10 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 11 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 12 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 13 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 14 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 15 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 16 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 17 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 18 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 19 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{7(b9)(\#5)}$ $dí - a en que$

Staff 20 (Guitar):

- Measure 1: NC $B^b_{6/9}$ G
- Measure 2: G A^b $F_{MI}^{7(11)}$ $G_{MI}^{7(11)}$ D $G^{7(b9)}$
- Measure 3: C_{MI} *mf* $Des - de el$
- Measure 4: $C^{$

te co - no - cí - mi vi - da es to - da a - le -

F_{Mi}⁹ (pn. comp) **B^b13**

(sample bs.) (etc.)

grí - a. En mis sue - ños ca - da

E^bMA⁹ **A⁹(b5)** **A^bMA⁹**

D_{Mi}⁷(#5) **D_{Mi}⁷** **G¹³(b9)**

dí - a siem - pre es - toy pen - san - do en

(horns, top note)

ti. NC. $A\flat^6_9$ NC. $B\flat^6_9$ $C\sharp^{\text{MI}}_7$ C^{MI}_7 (add 9) *mf* Son las pá - gi - nas

(bs.) break-

B

de ti, mi - a - mor, que i - mi - tas e - sas dul - zu -

(sample bs.) F^{MI}_9 $B\flat^9_9(\flat 5)$ $B\flat^9_9$ $E\flat^{\text{MA}}_9$ (etc.)

ras, lle - nas de tan - tas lo - cu - ras,

$G^7(\flat 9)$ $G^7(\sharp 5)$ $A\flat^6_9$ $F^{\text{MI}}_7(\flat 11)$

que in - tri - gan to - do mi ser. (horns, top note)

C

Por e so nun - ca, mi - a - mor, yo nun -

(bs.) C^{MI}_7 $B\flat^{\circ 7}$ $B\flat^{\text{MI}}_7(\flat 5)$ $A\flat$ $G^{\circ 7}$ F^{MI}_9 $B\flat^7(\flat 9)$ (etc.)

ca - te ol vi - da - ré. Con - ti - go

$B\flat^7(\flat 9)$ G^{MI}_7 $C^{\text{MI}}_7(\text{add } 4)$ $D^{\text{MI}}_7(\text{add } 4)$ $E\flat^{\text{MA}}_7$ (etc.)

siem - pre es - ta - ré, to - di - ta la vi - da.

$F^{\text{MI}}_7(\text{add } 9)$ $G^{\text{MI}}_7(\text{add } 4)$ $A\flat^{\text{MA}}_7$ F^{MI}_7

$B^{\circ 7}(\text{add } \text{MA } 7)$ $A\flat^{\text{MI}}_7$ $C\flat$ $B\flat^{\text{MI}}_7(\text{add } 4)$ $A\flat^{\text{MI}}_7(\text{add } 4)$ $E\flat$ G F^{MI}_7 $E\flat$ C^{MI}_9

Yo me sien - to muy fe - liz

C^9_{sus} $D\flat^{\circ 7}$ $E^{\circ 7}$ F^{MI}_9 $A\flat^{\text{MA}}_9$

tam - bién con pe - nas, (horns) ne - gri - ta, que tu e - res

V.S. (turn page)

1

A $MI^{7(b5)}$ $D^{7(\#9)}$ $DM^{7(b5)}_{Ab}$

mi - a pa - ra - mar - te y pa - ra dar - te mi

G $MI^{7(b5)}$ $CM^{7(b9)}$ $C^{7(b9)}$

ser, pe - ro ma - mi - ta to - di - to mi ser. Es mi rea - li - dad,

D F^{9}_{MI} $B^{9(b5)}$ B^{9}

lo di - go a - sí, sin ti yo no sé que ha -

E^{9}_{bMA} A^{9}_{bMA} $F^{7(11)}_{MI}$ $DM^{7(\#5)}$

rí - a. ¡Ne - na! Si en mis sue - ños ca - da dí -

DM^{7} $G^{7(b9)}$ (pn. octaves w/ melody) CM^{7} G^{7} octaves

a siem - pre es - toy pen - san - do en ti.

E (2-3 Clave) (Vocal solo)

f O - ye mi can - to.

(pn. sample montuno) CM^{7} F^{7}_{MI} $G^{7(b9)}$ CM^{7} $CM^{7(\#5)}$ G^{7}

(sample bs.)

F (On cue) (Vamp till cue)

(pn.) f NC. G^{9} (etc.)

(bs./pn. w/ bari. sax) (bs./pn. continue figure till letter H)

(horns 2nd x)

G G^{9} (horns)

G^{9} (2nd x)

H (horns, top note) $A^b13(\#11)$ B^b7 (perc.) $G^7 D_{MI} G^7 G^7 B$ C_{MI} G octaves
(tutti) break

I (Trb. soli, written) C_{MI} (F_{MI}) $G^7(alt.)$ O - ye mi can - to. (trbs.) C_{MI} $G^7(b9)$ (etc.)
(sample bs.) (pn. montuno like **E**)

J (Vocal solo) C_{MI} F_{MI} $G^7(b9)$ C_{MI} $G^7(b9)$

K (horns, top note) ff C_{MI} G A^b G^7 $D_{MI} 7(b5)$ G^7 $C_{MI} 6$ G^7 F^9 (trps.)
(bs.) (tutti) (horns continue figure till **M**) (etc.)

L C_{MI} G A^b G^7 $D_{MI} 7(b5)$ G^7 $C_{MI} 6 G^7 F^9$ C_{MI} G A^b G^7 $D_{MI} 7(b5)$
(trps. w/ horn figure)

M (Trp. soli, written) $C_{MI} 6 G^7 F^9$ C_{MI} F_{MI} $G^7(b9)$ C_{MI} $G^7(b9)$ (5x's)
(bs. & pn. like **E**) O - ye mi can - to.

N (Vocal solo) C_{MI} F_{MI} $G^7(b9)$ C_{MI} $G^7(b9)$
(Vamp till cue)

On cue, D.S. al Coda
(with repeats)

(horns, top note) $A^b13(\#11)$ B^b7 (perc.) $G^7 D_{MI} G^7 G^7 B$ C_{MI} mf F^9 (trp. fill)
(tutti) break

Guaracha $\text{♩} = 100$

(3-2 Clave)

Páginas De Mujer (Horns)

(Intro) F^9_{SUS} $F^7(\#9)$ $F^7(\text{alt.})$ $B^b_{MA}^9$ (fl. 8va) $D_{MI}^7(b5)$ A^b

$D_{MI}^7(b5)$ (tutti) $G_{MI}^7(11)$ $G^{13(b9)}$ $C_{MI}^7(11)$ $F^7(\text{alt.})$ $B^b_{MI}^7(11)$ $E^b7(\text{alt.})$

A^b6_9 fp $D^7(\text{alt.})$ (low horns 8va b.)

$G^{(\text{add } 9)}$ (omit 3) A^b6_9 G B^b6_9 G (alt.)

G A^b $F_{MI}^7(11)$ $G_{MI}^7(11)$ $G^7(b9)$ C_{MI} $C^7(\#5)$ break

A F_{MI}^9 (fl. 8va) B^b13 $E^b_{MA}^9$ (fl. 15ma) $A^9(b5)$ mf (ww's.) (tbn.) $\#$

$A^b_{MA}^7$ (+ fl. 8va) $D_{MI}^7(\#5)$ D_{MI}^7 $G^{13(b9)}$ (ww's.)

A^b6_9 B^b6_9 $C^{\#}_{MI}^7$ $C_{MI}^{(\text{add } 9)}$ $C^7(b9)$ f (tutti) mf break

B F_{MI}^9 $B^b9(b5)$ B^b9 $E^b_{MA}^9$ (w/ ensemble chords)

$A^b_{MA}^9$ $D_{MI}^7(\#5)$ D_{MI}^7 $G^7(b9)$ $G^7(\#5)$

A^b6_9 $F_{MI}^7(11)$ C_{MI} $B^b^{\circ 7}$ $B^b_{MI}^7(b5)$ A^b $G^{\circ 7}$ f (ww's.) mf break

C

ww's. F_{MI}^9 *f* *(tutti)* $B^b7(b9)$ *ww's.* *(add 4)* G_{MI}^7 *(trps.)* C_{MI}^7 *(add 4)* D_{MI}^7 $E^b_{MA}^7$ *(saxes)*

(add 4) F_{MI}^7 *(add 4)* G_{MI}^7 $A^b_{MA}^7$ *(trps.)* *(+ fl. 8va)* *ww's.* F_{MI}^7 $B^{\circ7}(MA^7)$ A^b_{MI} C^b *(add 4)* $B^b_{MI}^7$ *(add 4)* $A^b_{MI}^7$ *(tutti)* *ww's.*

E^b G F_{MI}^7 E^b C_{MI}^9 *8va, brass, top notes* C^9_{SUS} $D^b^{\circ7}$ $E^{\circ7}$ *mf* *ww's.*

F_{MI}^9 $A^b_{MA}^9$ $A_{MI}^7(b5)$ *(tbns., plus 8va b.)* $D^7(\#9)$ $D_{MI}^7(b5)$ A^b G^7 *(trps.)* *ww's.* C_{MI} $C^7(b9)$ *ff* *break* *mp* *(tens.)*

C F_{MI}^9 $B^b9(b5)$ B^b9 $E^b_{MA}^9$ *mf* *(tutti)* $A^b_{MA}^9$ F_{MI}^{11} $D_{MI}^7(\#5)$ D_{MI}^7 $G^7(\#5)$ *(+ 8va)* *f* *(2-3 Clave)*

C_{MI} NC **E** C_{MI} F_{MI}^7 $G^7(b9)$ *(Vocal solo)* *(coro)* C_{MI} $C_{MI}(\#5)$ G *(Vamp till cue)* *V.S. (turn page)*

O - ye mi can - to

F (On cue) (G⁹) (trps.) (2nd x)
(bari. 8va b.)
(trps.)
(bari. etc. thru letter **G**)
(ww's., stems down)
(2nd x)
ww's. w/ tbns.
H A^b13(#11) B^b7 G⁷D^MI G⁷(b5) G⁷G⁷(b9) B C^MI G⁷(b9)
(tutti, top note of chords) (trbs.)
I C^MI G⁷(alt.) C^MI G⁷(b9) (etc.)
C^MI G⁷(b9) C^MI
(tbns., top note)
C^MI G⁷(b9) C^MI
C^MI G⁷(b9) C^MI
C^MI G⁷(b9) C^MI
C^MI G⁷(b9) C^MI C^MI
G⁷(b9) C^MI G⁷(b9) C^MI **J** C^MI G⁷(b9) C^MI G⁷(b9)

K (1st x)
L (2nd x) (trps., 2nd x only)

ff C_{MI} G A^b G^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^6 G^7 F^9
 (both x's)

ff (tutti, top note, 8va)

1. (trps.) 2.

C_{MI} A^b G^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}^6 G^7 F^9 G^7 F^9

M C_{MI} F_{MI} $G^{7(b9)}$ C_{MI} $G^{7(b9)}$

(trps.)

C_{MI} F_{MI} $G^{7(b9)}$ C_{MI} $G^{7(b9)}$

C_{MI} F_{MI} $G^{7(b9)}$ C_{MI} $G^{7(b9)}$

8va

C_{MI} F_{MI} $G^{7(b9)}$ (loco) C_{MI} G^9

C_{MI} F_{MI} $G^{7(b9)}$ C_{MI} $G^{7(b9)}$

N (Vocal solo)

C_{MI} F_{MI} $G^{7(b9)}$ C_{MI} $G^{7(b9)}$

(Vamp till cue)

On cue, D.S. al Coda (with repeats)

$A^b13(\#11)$ B^b7 G^7 $D_{MI}^{7(b5)}$ G^7 $G^{7(b9)}$ B C_{MI} F^9 (solo trp. fill)

(tutti, top note of chords)

Palo Pa' Rumba

Eddie Palmieri

(Intro) (rhythm) (trbs.)

(G⁷) F E^b G⁷

1. (F) (trps.) (trbs.) E^bMA^{7(b5)} 2. (F) (tutti) B^bMI^{7(b5)} E^{7(b9)}

B^bMI⁷ E^b7^(b9) A^bMI^{7(b5)} D^{7(b9)} C^{13(#11)} NC

Es

A (3-2 Clave)

pa - lo pa' rum - ba que cam - bio a ti, a - sí

G^bMI⁶ F⁷ G^bMI⁶ (horns)

pa' que res - pe - te a - quí. Es pa -

F⁷ E^b6⁹ F G^bMI⁶ 3

lo pa' rum - ba que cam - bio a tí, a - sí

G^bMI⁶ F⁷ G^bMI⁶

pa' que res - pe - te a - quí.

F¹³ E^b6⁹ F G^bMI⁶ D^bMI^{7(b5)} G^{7(#9)} C^bMI

B C^bMI C^bMI^(MA7) C^bMI⁷ A C^bMI⁶ A A^bMI^{7(b5)} D^{7(b9)}

La a - mis - tad cuan - do se da no se de - vuel - ve.

Me - jor - an - do en - ten - di - mien - to te a - con - se - jo y no me ex -

pli - co por - que tú pien - sas a - sí de mí, (trps.) si ja -

más pien - so mal yo de ti. Es pa -

lo pa' rum - ba te cam - bio a ti.

(rhythm) (trps., + 8va) (tbns.)

1. (+ 8va)

2. (no 8va)

D.S. al Coda

(horns, top notes)

Es break

(trbs.)

(trbs.) V.S. (turn page)

Chords: C_{MI} , $C_{MI}^{(MA7)}$, C_{MI}^7 , E^b , C_{MI}^6 , E^b , $A_{MI}^{7(b5)}$, D^7 , G_{MI}^7 , $C^{7(\#9)}$, F_{MA}^9 , B^b_{13} , $E^b_{MA}^9$, $A_{MI}^{7(b5)}$, $D^{7(\#9)}$, $G_{MI}^{6/9}$, G_{MI}^6 , F^7 , G_{MI}^6 , NC , D , NC , C_{MI}^7 , F^7 , $B^b_{MI}^7$, E^b7 , $A_{MI}^{7(b5)}$, D^7 , $A^b_{13(\#11)}$, $G_{MI}^{6/9}$, $C^{13(\#11)}$, G_{MI}^6 , E , D_{SUS}^3 .

9

D^{SUS} (trbs.)

break

D bass

so - mos gue - rre - ros, (trbs.) es pa - lo pa' rum - ba. (horns, top notes)

Si **A^b13(#11)** **G^M6/9**

(Instr. & Vocal solos) (2-3 Clave)

F **G^M** **C^M** **D⁷** **D^{7(b9)}** **D⁷** **D^{7(b9)}** **G^M** **E^b** **D** **G^M** **C^M**

(1st x only)

Si so - mos gue - rre -

D⁷ **D^{7(b9)}** **D⁷** **D^{7(b9)}** **G^M** **E^b** **D** **G^M**

ros, es pa - lo pa' rum - ba. ba. (horns)

Till cue **On cue**

G **G^M** **C^M** **D⁷** **D^{7(b9)}** **G^M** **C^M** **D⁷** **D^{7(b9)}**

(Vamp till cue)

H **(On cue)** **G^M** **C^M** **D⁷** **D^{7(b9)}** **G^M** **C^M** **D⁷** **D^{7(b9)}**

(trbs.) (etc. till J)

I **G^M** **C^M** **D⁷** **D^{7(b9)}** **G^M** **C^M** **D⁷** **D^{7(b9)}**

(trps.)

G^M **C^M** **D⁷** **D^{7(b9)}** **G^M** **C^M** **D⁷** **D^{7(b9)}**

J **(trps.)** **D⁷(#11)** **3** **3** **3** **break**

(trbs.) Si so - mos gue - rre -

D bass

ros, (trbs.) es pa - lo pa' rum - ba. (horns, top notes)

A^b13(#11) **G^M6/9**

(Trp. solo)
K G_{MI} C_{MI} D^7 $D^7(b9)$ D^7 $D^7(b9)$ G_{MI} E^b_D
 (1st x)
 (solo etc.)
 G_{MI} C_{MI} D^7 $D^7(b9)$ D^7 $D^7(b9)$ G_{MI} E^b_D
 so - mos gue - rre - ros, es pa - lo pa' rum - ba.
L (solo etc.)
 G_{MI} C_{MI} D^7 $D^7(b9)$ D^7 $D^7(b9)$ 1. G_{MI} E^b_D 2. G_{MI} (end solo) E^b_D
 (trbs.) (trps. 8va)
M G_{MI} C_{MI} D^7 $D^7(b9)$ D^7 $D^7(b9)$ Till cue G_{MI} E^b_D On cue G_{MI} E^b_D
 (trbs.)
N (Vocal solo)
 G_{MI} C_{MI} D^7 $D^7(b9)$ D^7 $D^7(b9)$ G_{MI} E^b_D G_{MI} C_{MI}
 Si so - mos gue - rre -
 Till cue D^7 $D^7(b9)$ G_{MI} E^b_D On cue D^7 $D^7(b9)$ G_{MI}
 ros, es pa - lo pa' rum - ba. pa - lo pa' rum - ba.
O $G_{MI}^{6/9}$ $F^{6/9}$ $G_{MI}^{6/9}$ $F^{6/9}$ $G_{MI}^{6/9}$ $F^{6/9}$ $G_{MI}^{6/9}$ NC.
 f (horns, top notes) (pn.)
 $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$ $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$ $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$ $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$
 $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$ $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$ $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$ $E^b_{6/9}(\#11)$ $D^b_{6/9}(\#11)$
 $D^b_{6/9}(\#11)$ $E^b_{6/9}(\#11)$ B^b_{Δ} / A^b NC. (tutti)
 (+ 8va)
 ff

Palo Pa' Rumba (Rhythm Section)

Guaracha $\text{♩} = 112$

(2-3 Clave)

(Intro)

1st & 2nd x's rhythm only
3rd x add horns

NC.

(pn.)

(pn., bs. 8va)

1-3.

4.

(bs. loco)

$B_{MI}^{7(b5)}$

$E^{7(b9)}$

$B_{MI}^{7(b5)}$

$E^{7(b9)}$

$A_{MI}^{7(b5)}$

$D^{7(b9)}$

$C^{13(\#11)}$

D octaves

(bs.)

A (3-2 Clave)

(pn. montuno, octaves)

$G_{MI}^6(8)$

F^7

$G_{MI}^6(8)$

F^7

$E^{b6/9}$

F

(etc.)

(bs.)

$G_{MI}^6(8)$

F^7

G_{MI}^6

(etc.)

(bs.)

F^{13}

$E^{b6/9}$

F

$G_{MI}^6(8)$

$D_{MI}^{7(b5)}$

$G^{7(\#9)}$

B

(pn., octaves)

C_{MI}

$C_{MI}^{(MA7)}$

C_{MI}^7

C_{MI}^6

$A_{MI}^{7(b5)}$

$D^{7(b9)}$

C_{MI}

$C_{MI}^{(MA7)}$

(etc.)

(bs.)

C_{MI}^7

E^b

E^b

$A_{MI}^{7(b5)}$

D^7

G_{MI}^7

(pn. comp)

$C^{7(\#9)}$

(bs.)

F_{MA}^9 B^b13 $E^b_{MA}^9$ $A_{MI}^{7(b5)}$ $D^{7(\#9)}$ G_{MI}^6 (pn. montuno) (8) (etc.)
 (bs.)
 G_{MI}^6 F^7 Φ G_{MI}^6 (8) NC.

[C] (perc. play thru)
 (pn.) NC.
 (bs. w/ pn. 8va b.)

[D] (w/ trbs.) NC.
 1. 3 3 3
 2. (+ 8va)
 (pn. w/ 8va b.)
 C_{MI}^7 F^7
 (bs.)

$B^b_{MI}^7$ E^b7 $A_{MI}^{7(b5)}$ D^7 A^b13 G_{MI}^6 $C^{13(\#11)}$
 (#11) (top note of chords)
 D.S. al Coda

[E] (pn.)
 G_{MI}^6 (8) (8) (8) NC.
 (bs.)
 tutti V.S. (turn page)

(tutti)

(pn.)

D_{SUS}

(tutti) (bs., pn. 8va b.)

break-

NC.

(tutti)

$A^b13(\sharp11)$ $Gm\frac{6}{4}$

F (Instr. & Vocal solos) (2-3 Clave)

(sample pn. montuno)

GMI CMI D7 D7(b9) GMI Eb D (etc.)

(bs.) (etc.)

(coro)
G_{MI} C_{MI} D⁷ D^{7(b9)} D⁷ D^{7(b9)} Till cue E_b/D On cue G_{MI} N.C.

(tutti)

G Percussion solo (tutti)

(pn. octaves)

GMI CMI D7 D7(b9) GMI CMI D7 D7(b9) (etc.)

(bs.)

(Vamp till cue)

(On cue) **H** G_{MI} C_{MI} D⁷ D⁷(b⁹) G_{MI} C_{MI} D⁷ D⁷(b⁹)

(add trbs.)

Vamp till cue

[illegible]

J $D7(\sharp 11)$ D bass break $A\flat 13(\sharp 11) G_{MI} \flat 9$
 (tutti)

K (Trp. solo) $G_{MI} C_{MI} D7 D7(\flat 9) D7 D7(\flat 9) G_{MI} E\flat D$ (coro) $G_{MI} C_{MI} D7 D7(\flat 9)$
 (bs. & pn. like [F])

L (Solo, + trbs.) $D7 D7(\flat 9) G_{MI} E\flat D G_{MI} C_{MI} D7 D7(\flat 9) D7 D7(\flat 9) G_{MI} E\flat D$

M (trps.) $G_{MI} C_{MI} D7 D7(\flat 9) D7 D7(\flat 9) G_{MI} E\flat D$

N (On cue) (Vocal solo) $G_{MI} C_{MI} D7 D7(\flat 9) D7 D7(\flat 9) G_{MI} E\flat D$ (Vamp till cue) (coro) $G_{MI} C_{MI}$

$D7 D7(\flat 9)$ Till cue $D7 D7(\flat 9) G_{MI} E\flat D$ On cue $D7 D7(\flat 9) G_{MI}$
 (pn.)

O (perc. play thru) $G_{MI} \flat 9 F \flat 9 G_{MI} \flat 9 F \flat 9 G_{MI} \flat 9 F \flat 9 G_{MI} \flat 9$ (perc. fill) NC
 f (bs.) (tutti) (pn. solo)

$E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11)$
 (bs.) (tutti) $E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11) D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11)$
 (tutti w/ perc.)

$D\flat 6_9(\sharp 11) E\flat 6_9(\sharp 11)$ $ff B\flat A\flat$ NC $\wedge$
 3

Son Montuno $\text{♩} = 100$
(2-3 Clave)

Pare Cochero

Miguel Angel Banguela
Marcelino Guerra
(as played by Orquesta Aragon)

(Intro) (8va) (Time)

(fl.) NC. (pn.)

(bs.) (etc.)

(fl.) (pn.)

Soy un chi - co de -

(tutti) perc. tacet - tutti - break

A (Danzón)
(w/ fl. fills) (3-2 Clave)

li - ca - do que na - cí pa - ra el a - mor; es - te co - che me ha es -

(bs.) (pn. comp) (etc.)

tro - pea - do, pa - ra en la es - qui - na se - ñor. Ya me due - le la

ca - be - za, ten - go es - tro - pea - do un ri - ñon, y si us - ted no pa -

(fl. 8va)

rael co - che, voy a per - der un pul - món. (pn.) Co -

(bs.) (octaves)

tutti -

B (2-3 Clave) (Fl. solo) (4x's)

che - ro, pa - re, pa - re co - che - ro. Co -

D G A⁷ G D G A⁷ G (omit for Coda only)

(bs.) (pn. montuno) (etc.)

che - ro, pa - re, pa - re co - che - ro, pa - re co - che - ro.

D G A⁷ G D G A⁷ G

(fl. 8va) (omit 4th x)

C (Piano solo) Till cue On cue

D⁶ E^{MI}⁷ A⁷ D⁶ E^{MI}⁷ A⁷ D⁶

(sample bs.) (pn. melody)

D E^{MI}⁷ A⁷ D⁶ A⁹_{SUS} D⁶ E^{MI}⁷ A⁷

D⁶ B⁷ E^{MI}

(fl.)

E⁷ A G F[#]_{MI} A⁷_E D bass D

tutti D.S. al Coda (3rd x)

(Fl. solo etc.) (On cue)

D G A⁷ G D G A⁷ G A⁷ D

(Vamp & solo till cue) (fl. 8va) (tutti)

B, etc. (sample piano montuno)

D G A⁷ G

2 (etc.)

Letter D of the piano solo is a quote from "Capullito De Alelí" by Rafael Hernandez (page 111).

Medium Son/Samba $\text{♩} = 82$

Paulistana

Elaine Elias

(Intro) (Son)

(congas)
mf

(pn., top notes of chords)
mf $E^b_{MI}^9$ E_{MI}^9 F_{MI}^9

(bs.)

(Son)

1.

F_{MI}^9 B^b_{7SUS} $A^b_{7G}^{7(\#5)}$ $C^{7(b9)}_{(\#5)}$ C^7 F_{MI}^9 B^b_{7SUS} $A^b_{7G}^{7(\#5)}$ $C^{7(b9)}_{(\#5)}$ C^7

2.

(sample fill)

F_{MI}^9 B^b_{7SUS} $A_{MI}^{7(b5)}$ A^b_{7SUS} mp A^b_{13} $D^b_{MA}^9$

[A] $D^b_{MA}^9$ $E^b_{MI}^9$ (Light Samba) E_{MI}^9 A_{13} D_{MA}^9 $A^b_{7(b9)}_{(\#5)}$

G_{MI}^9 C^9 $B^{7(\#9)}_{(\#5)}$ B^b_{7SUS} F_{13} B^b_{7SUS}

$B^{7(\#9)}_{(\#5)}$ B^b_{7SUS} E^b_{7SUS} $A^{7(\#5)}$ D_{MI}^{11} (Son) $E^b_{7(add 4)}$ $C_{MI}^{7(\#5)}$

$C_{MI}^{7(\#5)}$ $E^b_{MA}^7$ D_{MI}^{11} $E^b_{7(add 4)}$ $C_{MI}^{7(\#5)}$ $E^b_{MA}^7$ G D_{MI}^{11} On cue

(On Out Chorus, Vamp till cue)

D_{MI}^{11} $E^b_{7(add 4)}$ $C_{MI}^{7(\#5)}$ $E^b_{MA}^7$ G A_{MI}^{11} A^b_{13} $D^b_{MA}^9$

mf

B $D^b_{MA}{}^9$ $E^b_{MI}{}^9$ (Samba) $E_{MI}{}^9$ A^{13} $D_{MA}{}^9$ $A^b7(\sharp 5)$

$G_{MI}{}^9$ C^9 F^9_{SUS} F^9 $D^b_{MI}{}^9$

G^b_{13} $C7(\sharp 9)$ $F7(\sharp 9)$ $E_{MI}{}^9$ B^9_{SUS}

$E_{MI}{}^9$ B^9_{SUS} $F_{MI}{}^9$ (poco a poco crescendo)

C^9_{SUS} $F_{MI}{}^9$ C^9_{SUS}

A^{13}_{SUS} B^b_{13} A^{13} $E^b7(\sharp 5)$ $D_{MA}{}^9$ $E_{MI}{}^9$ $F_{MI}{}^9$ B^b_{13} $A^b_{MI}{}^9$

$A^b_{MI}{}^9$ D^b_{13} $G_{MI}{}^9$ C^{13} $E_{MI}{}^7(\sharp 5)$ $A7(\sharp 5)$ $E^b_{MI}{}^9$

$E^b_{MI}{}^9$ $C7(\sharp 9)$ $E^b_{MI}{}^7$ $E_{MI}{}^7$ $F_{MI}{}^9$

D.S. for solos.
(Solo form: Intro., A B)
After solos,
D.S. al Coda on cue
(6th x)

$D_{MI}{}^{11}$ $E^b7(\text{add } 4)$ $C_{MI}{}^7(\sharp 5)$ $E^b_{MI}{}^9$ $E_{MI}{}^9$ $F_{MI}{}^9$

$F_{MI}{}^9$ B^b_{SUS} A^b7 $G7(\sharp 5)$ $C7(\sharp 9)$ $C7$ $F_{MI}{}^9$ B^b_{SUS} A^b7 $G7(\sharp 5)$ $C7(\sharp 9)$ $C7$

(bs. copy Intro)

(Vamp & fade)

This chart is based on the composer's score and differs from recording

Mambo $\text{♩} = 108$

Picadillo (a la Puente)

Tito Puente

(Intro) (2-3 Clave)

(3x's)

mf (marimba/pn.)

(A_MI)¹³ (bs.)

(pn.) NC.

(etc.)

A A_MI¹³

f (horns/marim./pn.)

B (Marimba solo)

(pn. montuno, plus 8va b.)

A_MI

G

(bs.)

2 (8x's) (horns/pn.)

f A_MI₆⁹ (omit 3)

tutti

C

(horns)

A_MI¹³ (pn. comp)

(tacet 1st x)

A_MI₆⁹ (omit 3)

E⁷(⁹/₅) B

D (Trb. & trpt. solos)

A_MI¹³

(bs.)

(Vamp & solo till cue)

E

(horns)

f A_MI₆⁹ (omit 3)

tutti

A_MI¹³

break

(tacet 1st x)

(etc.)

(horns)

A_MI¹³

A_{MI}¹³ (horns) *tutti*

F (Sop. solo) **A_{MI}⁹** (bs.) (tacet 1st x) **A_{MI}^{6/9}** **A_{MI}⁹** **A_{MI}^{6/9}** (Vamp & solo till cue)

G (On cue) (pn.) **NC** *mf* (bs./pn. octs.) *ff* (horns) **A_{MI}⁹** (pn. comp) (bs.) **A_{MI}^{6/9}** (3x's)

A_{MI}¹³ *mf* (marim./pn.) *tutti* break

H **A_{MI}¹³** (bs.) 1. 2. (pn.) **NC**

I (horns/marim./pn.) **A_{MI}¹³** **B_b⁹(#11)** *mf* (marim./pn.) **A_{MI}¹³** *f* (horns) **A_{MI}¹³** **D⁹** *tutti*

Baião ♩ = 140

Ponteio

Edu Lobo
Jose Carlos Capinan

Intro $E_{MI}^9(MA7)$ $F_{MA}^9(6)$

(gtr.) (bs. tacet till repeat of [C]) (etc.)

$E_{MI}^9(MA7)$ $F_{MA}^9(add6)$

(fl.)

1. $E_{MI}^9(MA7)$ $F_{MA}^9(6)$

2.

A $E_{MI}^9(MA7)$

S:

E - ra um, e - ra dois, e - ra cem, e - ra o mun - do che - gan - do e nin - guem,
E - ra um, e - ra dois, e - ra cem, vi - e - ram prá me per - gun - tar,

$F_{MA}^9(6)$

que sou - bes - se que eu sou vi - o - lei - ro, que me des - se o a - mor ou di - nhei - ro.
ô vo - cê de on - de vai, de on - de vem, di - ga lo - go o que tem prá con - tar.

(E_{MI}^7) D^6 C_{MA}^9 A_{MI}^9 G B_{MI}^7

B A_{MI}^9 C_{MA}^9 G^6 C_{MA}^9 B F_{MA}^9 A_{MI}^9 E_{MI}^7 A_{MI}^9 G $F\#_{MI}^7$ B^7

Pa - ra - do no me - io do mun - do sen - tí che - gar meu mo - men -

to, o - lhei pro mun - do e nem vi - a nem som - bra, nem sol, nem ven - to.

C $E_{6/9}$ (1st x only) break $D_{6/9}$ $E_{6/9}$ $D_{6/9}$

bs. enters on repeat 1st x thru

Quem me de - ra - go - ra eu ti - ves - se a vi - o - la prá can - tar,

quem me de - ra - go - ra eu ti - ves - se a vi - o - la prá can - tar.

(2nd x) 1. $D_{6/9}$ 2. $D_{6/9}$

Prá can - tar.

D $E_{MI}^9(MA7)$ $F_{MA}^9(6)$ $E_{MI}^9(MA7)$

(fl.)

EMI^{9(MA7)} F^{MA9(6)} Repeat to letter A (2nd verse)
Optional solos (ABC¹C²D)
D.S. al Coda (3rd verse)

♩ D^{6/9} [E] A⁷ B⁷ A⁷ B⁷ A⁷ B⁷ A⁷ B⁷ A⁷ B⁷

(vocal) Ô, ô, ô, (etc.)

C⁷ D⁷ C⁷ D⁷ C⁷ D⁷ C⁷ D⁷ C⁷ D⁷

G break

(gtr. sample fill) (add bs. ad lib)

[F] G F G F (4x's)

Quem me de - ra - go - ra eu ti - ves - se a vi - o - la prá can - tar.

G F G F

Prá can - tar, pon - ti - ar, prá can - tar, pon - ti - ar.

G break

Quem me de - ra - go - ra eu ti - ves - se a vi - o - la prá can - tar.

Second verse (letter A & B, 2nd time):

Era um dia, era claro, quase meio,
era um canto calado sem ponteio,
violencia, viola violeiro,
era morte, metal, meu enterro.

Era um dia, era claro, quase meio,
tinha um que jurou me quebrar,
mas não lembro de dor nem receio,
só sabia das ondas do mar.

Jogaram a viola no mundo
mas fui lá no fundo buscar,
se eu tomo a viola, ponteio,
meu canto não posso parar, não.

Quem me dera agora eu tivesse (etc.)

Sample bass

[A] EMI^{9(MA7)} 2 F^{MA9(6)} (etc.) [C] E^{6/9} D^{6/9} E^{6/9} D^{6/9} (etc.)

For instrumental versions,

is often played (etc.)

Chords in parentheses at B are alternate chords.

Third verse (letters A & B, on D.S.):

Era um, era dois, era cem,
era um dia, era claro, quase meio
encerrar meu cantar já convem,
prometer um novo ponteio

Sete dias de ser por inteiro,
eu espero não vá demorar,
esse dia estou certo que vem,
diga logo a que vem prá buscar.

Correndo no meio do mundo,
não deixo a viola de lado,
vou ver o tempo mudado,
novo lugar prá cantar - a.

Quem me dera agora eu tivesse (etc.)

Guaracha $\text{♩} = 104$
(2-3 Clave)

Pueblo Latino

C. Curet Alonso
(as sung by Pete "El Conde" Rodriguez)
(arranged by Jose Febles)

(Intro)

mf (horns, top note)
(perc. *tacet*) CMI^9 Eb^{13} AbMA^7 Ab^{13} $\text{G}^7(\#9)$
(*tutti*)

(Time)

(*add. perc.*) $\text{G}^7(\text{alt})$ F Eb $\text{D}^{\circ 7}$ Db^9 CMI^9 CMI^6 $\text{C}^7(\flat 9)$ FMI^9
(*tutti*) (3) (3) (bs.) (pn. montuno)

FMI^6 NC. Ab^7 $\text{G}^7(\flat 9)$ (horns/pn.) $\text{CMI}^6(\text{add } 9)$
(*tutti*)

A

Pue-blo la - ti - no de cual - quier ciu - dad, ha lle - ga - do la ho - ra
(pn. montuno, + 8va b.) CMI^6 (etc.) Bb^7
(bs.)

de la u - ni - dad. Ha so - na - do la ho - ra del es - tre -
(bs.) Bb^7 NC. Bb^{13} Ab^{13} (montuno) Ab^6 (etc.)
(bs./pn.) (sample bs.)

Ab^6 $\text{G}^7(\flat 9)$ Ab^{13}
chón de ma - nos, co - mo pro - tec - ción. Pue - blo la - ti - no

G⁷ (tumbao & montuno) **C_{Mi}⁶** **C_{Mi}** **C_{Mi}⁷F⁹**

de cual - quier ba - rrio, de cual - quier ciu - dad. Tu

B **C_{Mi}⁶**

ho - ra ha so - na - do. U - ne - te,

C (3-2 Clave)

ú - ne - te. (horns/pn.) **G⁷** **B** **C_{Mi}** Por qué en la u - ni - dad es

(bs.) (tutti) break (etc.) **C_{Mi}⁶** (pn. montuno)

C_{Mi}⁶ **C⁷** **C⁷(#11)** **F_{Mi}⁶**

que es - tá la fuer - za mo - nu - men - tal

F_{Mi}⁶ **A^b** **G⁷(b9)** **C_{Mi}⁶**

que nos pue - de sal - var de la in - fe - li - ci - dad.

F_{Mi}⁶ **A^b** **G⁷** **G⁷(#5)** **C_{Mi}⁶**

Que nos pue - de sal - var de la in - fe - li - ci - dad.

D (2-3 Clave)

Pue - blo la - ti - no de cual - quier ciu - dad o ba - rrio,

C_{Mi}⁶ **B^b13** **A^b13** **G⁷**

(sample bs.) tutti

ú - ne - te que ha lle - ga - do la ho - ra de es - tre -

F_{Mi}⁶ **A^b** **G¹³** **F_{Mi}⁶** **A^b** **G¹³**

(bs./pn.) (perc. play through)

V.S.
(turn page)

char - nos las ma - nos co - mo pro - tec - ción, co - mo pro - tec - ción.

$G^{7(b9)}$ C_{MI}^6 $A^b_{MA}^7$ $G^{7(\sharp 9)}$ $G^{7(\sharp 5)}$ C_{MI}^6

(sample bs.) tutti

(Vocal solo)

(horns, top note) C_{MI}^6 A^b G^7 (horns/pn.) NC. $C_{MI}^{(MA^7)}$

(bs./pn.)

E (Vocal solo)

(pn. montuno, octaves) A^b G^7 $D_{MI}^{7(b5)}$ G^7 $C_{MI}^{(etc.)}$ Pa' vi -

(sample bs.) (etc.)

vir a - sí pre - fie - ro la muer - te.

A^b G^7 $D_{MI}^{7(b5)}$ G^7 C_{MI} $C_{MI}^{(\sharp 5)}$ C_{MI} $C_{MI}^{(\sharp 5)}$

Till cue (Vocal solo) On cue

(horns)

F

A^b_6 G^{13} G^{13} B^b C_{MI} $NC.$

(add 9) (add 9) (pn./gtr.)

(tutti) (bs. w/ pn. 8va b.)

G (Bomba)

NC. (etc.) (last x)

H

Guaracha

(horns, top note)

$A\flat^7$ G^7 $D_{MI}^{7(b5)}$ G^7 C_{MI} $C_{MI}^{(\#5)}$

(sample bs.) (pn. montuno) (etc.)

$A\flat^{13}$ G^{13} G^{13} $B\flat^{(add\ 9)}$ $C_{MI}^{(add\ 9)}$ C_{MI}

tutti-----

$A\flat^6$ G^7 C_{MI}^6 (Vocal solo)

3

I

(Vocal solo) $A\flat^6$ G^7 (Vocal solo) Till cue On cue

C_{MI} $C_{MI}^{(\#5)}$ C_{MI} $C_{MI}^{(\#5)}$

Pre - fie - ro la muer - te. (horns)

J

$A\flat^6$ G^7 1-3. $G^{7(\#9)}$ C_{MI} $C_{MI}^{(\#5)}$ 4. G^7 $G^{7(\#9)}$ C_{MI}

K

(Vocal solo) $A\flat^6$ G^7 Till cue

C_{MI} $C_{MI}^{(\#5)}$

Pre - fie - ro la muer - te.

On cue L

(horns) $G^{7(alt)}$ F $E\flat$ $D^{\circ 7}$ $D\flat^9$ C_{MI}^9 C_{MI}^6 $C^{7(b9)}$ F_{MI}^9 $F_{MI}^6 NC$

(tutti) 3 (bs.) (pn. montuno)

$A\flat^7$ $G^{7(b9)}$ (horns/pn.) $F^{13(\#11)}$ (bs. & perc. fill)

(tutti)

Guaracha $\text{♩} = 104$
(2-3 Clave)

Pueblo Latino (Horns)

(Intro)

(3 trps.)
mf

A

B

(unison)

C (3-2 Clave)

f *mf*

D (2-3 Clave)

mp *f* *ff*

E (Vocal solo) A^b G^7 $D_{MI}^{7(b5)}$ G^7 C_{MI}

(coro) A^b G^7 $D_{MI}^{7(b5)}$ G^7 Till cue C_{MI} $C_{MI}^{(\#5)}$ On cue C_{MI} f

F G (Bomba) 8

H (Guaracha)

I (Vocal solo) A^{b6} G^7 Till cue C_{MI} $C_{MI}^{(\#5)}$ On cue C_{MI}

(1st x only)

J 1-3.

K (Vocal solo) A^{b6} G^7 Till cue C_{MI} $C_{MI}^{(\#5)}$

4.

L On cue 3 3 $F^{13(\#11)}$

Guaracha ♩ = 200
(2-3 Clave)

Pura Novela

C. Curét Alonso
(as played by Ray Barretto)
(arranged by Gil López)

(Intro)

(Time)

f D_{MI}^6 A (horns)

tutti D_{MI}^6 (bs.) (pn. montuno) D_{bMI}^6 D_{MI}^6

F^6 A F_{MA}^9 E^7 (MA 7) A_{MI}^9

(top note) A_{MI} B_{b7} A_{MI}^7 $A_{SUS}^{7(b9)}$ $A^{7(b9)}$ D_{MI}^{11} A_{b13} $G^{7(b9)}$

tutti F_{MI}^6 C $G_{b9}^{(\#11)}$ F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

(+ trbs.)

A_{MI} C^7 F_{MA}^7 B_{b9} A_{MI}^6 (pn. octaves)

(horns) $A^{7(\#9)}$ B_{b9} E^7_{SUS} Em - pe - za - mos la no - ve - la A_{MI}^6

(tutti) break NC

A

co - mo la em - pie - za cual - quie - ra: (horns, top note)

po - bre y tu so - ña - do - ra, los dos en la mis - ma a - ce - ra.

Pe - ro ri - que - zas yo —

no te po - drí - a dar, ni el lu - jo que

lle - gas - te a am - bi - cio - nar. Qui -

B

sis - te ser la du - que - sa o - cul - ta - da en un cas - ti - llo. Si

co - no - cis - te el a - mor tu ca - ri - ño fue es - con - di - do. O -

ye - lo bi - en.

V.S.
(turn page)

(sample bs.) (as is) (etc.)

(horns)

(horns)

(horns)

(horns)

(bs.) (tutti)

(horns)

Chord symbols: A_{MI}^6 , E^7 , E^{13} , D^{13} , F^{13} , D^{13} , E^{13} , $B_{MI}^{7(b5)}$, E^7 , A_{MI}^6 , D_{MI}^9 , C , B , B^b9 , $D^b9(\#11)$, C_{MA}^9 , D_{MI}^9 , G^{13} , B^b9 , C_{MA}^9 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, C_{MA}^7 , F_{MA}^7 , D_{MI}^7 , G^7 , $E^b_{MI}^7$, A^b7 , D_{MI}^7 , $D^b9(\#11)$, C_{MA}^9 , $B^b_{MA}^9$, E_{MI}^7 , A^7 , D_{MI}^7 , G^9_{SUS} , $D^b_{MA}^9$, C_{MA}^9 , $B_{MI}^{7(b5)}$, $E^{7(\#5)}$, $B_{MI}^{7(b5)}$, E^7 .

C

(pn.) NC F#⁶(omit 3) E⁹SUS C⁷(#9) D#

(bs./pn. 8va b.) (bs.)

(horns)

A^{MA}7 D⁷(alt.) A^b7(alt.)

(pn.) NC E⁶(omit 3) D⁹SUS D^{MA}9(#11) C# G^{MA}7 C⁹(#11) F#⁷(alt.)

(horns)

Y a -

D

+ pn. 8va b. - 1

sí per - dió tu no - ve - la su de - ta - lle de mo - ral. (horns) Hoy

(A^{MI}) D⁶(omit 3) C⁹SUS C^{MA}7(#11) B F^{MA}7 B^b9(#11) E⁷(alt.)

da - rí - as el cas - ti - llo, el tí - tu - lo de no - ble - za por

D^{MI}7 G⁷ C^{MA}9 F^{MA}9 B^{MI}7(b5) E⁷(b9) A^{MI}9 B^bMA⁹

A^{MI}9 G F#^{MI}7(b5) F⁹ E⁷ B^b13 A^{MI}9 F^{MA}9

tal de ser o - tra vez mu - cha - cha - de es - te a - rra - bal. (horns) Hoy da -

rí - as el cas - ti - llo y el tí - tu - lo de no - ble - za por

D^{MI}9 G⁷(alt.) C^{MA}9 F⁹ D^{MI}9 G⁷(alt.) C^{MA}9 E⁷(#5)

A^{MI}9 G F#^{MI}7(b5) F⁹ B^{MI}7(b5) B^b9 A^{MI}6(perc.)

tal de ser o - tra vez mu - cha - cha de es - te a - rra - bal. break

A^{MI}7 B⁷SUS C⁷SUS C#⁷SUS D⁷SUS

(break) (horns, top note)

E⁷(alt.) B^b7(#11) E octs. E octs. A^{MI}6

(horns, top note)

(break)

Que en vi - dias

E A_{MI}^6 (tumbao & montuno) D_{MI}^6 $E^{7(b9)}$ (Vocal or Instr. solo) A_{MI}^6 (On cue)

tú - la - ri - que - za que se - tie - ne la po - bre - za.

A_{MI}^6 D_{MI}^6 $E^{7(b9)}$ Till cue A_{MI}^6 On cue A_{MI}^6

F A_{MI} (pn. both notes) D_{MI}^6 $E^{7(b9)}$ A_{MI} Que en - vi - dias

mf (bs. top note)

$F\#_{MI}^{7(b5)}$ B^7 $E^{7(b9)}$ (bs./pn. chords) *crescendo*

G $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI} $D_{MI}^{(MA7)}$ D_{MI}^7 F E D tutti- $E^{7(alt)}$

(horns) (bs. tumbao, pn. montuno)

F_{MI}^7 B^b7 C_{MA}^7 $B_{MI}^{7(b5)}$ $E^{7(alt)}$

Que en - vi - dias
D.S. al Coda (On cue)

H (Vocal solo) A_{MI}^6 D_{MI}^6 $E^{7(b9)}$ 1., 2. A_{MI}^6 3. $E^{7(alt)}$ break (horns)

La po - bre - za.

(horns, top notes)

D_{MI}^{11} A^b13 G^7 F_{MI}^6 $G^b9(\#11)$ F_{MA}^9 $B_{MI}^{7(b5)}$

(bs.) 3

$E^{7(b9)}$ A_{MI} C^7 F_{MA}^7 B^b9 A_{MI}^6 $F_{MA}^{7(b5)}$ D_{MI}^{13} D^7_{sus} $C\#G^b_{MA}$ $G_{MA}^{7(6)}$ F E_{MA}^7 $D_{MA}^{7(6)}$ $E^b_{MA}^{9(\#11)}$

tutti-

This is a condensed version of the recorded arrangement.

Que Se Fuñan

Luis Martínez Griñán
(as played by Conjunto Chappottín)

(Intro)

(horns)

NC. F_{MI}^7 B^b7 E^b F_{MI}^7 B^b7 E^b

(sample bs.)

F F^7 B^b7 A^b G_{MI} F_{MI} E^b Hay quie - nes

(tutti) break

A

su - fren por - que lo ol - vi - dan. Hay quie - nes llo - ran co - mo ni - ñi - tos. O - tros a pe - lan a la vio -

F^9 B^b E^b9 A^b A^b_{MI} D^b9

(sample bs.)

len - cia. E - sa es la lu - cha por el que - rer.

(horns)

G^b F^7 B^b13 E^b (pn.) NC.

break (bs.)

B

Pe - ro yo que he vis - to tan - to, que co - noz - co el mun - do, ten - go mi sis - te - ma.

B^b7 F (bs./pn. etc.) B^b E^b B^b7 F B^b E^b

Y es que quie - ro si me quie - ren, o - dio si me o - dian y na - da me im - por - ta. Oi - gan mu -

E^b7 A^b E^b7 A^b

B^b7 E^b6 B^b7 E^b F_{MI} G_{MI} A^b A

cha - chos, ha - gan lo mis - mo, ha - gan lo mis - mo, des - pués me cuen - tan. *f* (tutti)

break

B^b A^b B^b E^b B^b A^b G_{MI} B^b E^b

(tutti)

Ve - rán que yo ten - go la ra - zón.

C (trps. tacet 1st x) (trps.)

Y el que no ha - ga co - mo yo que se fu - ña.

(bs.) (tacet 1st x) (2nd x 8va) (etc.)

Chord progression: $Bb7$, F , Eb , Ab , $Bb7$, F , Eb , Ab , $Bb7$

D (1st x) (Vocal solo) (Vamp till cue)

Y el que no ha - ga co - mo yo que se fu - ña.

Chord progression: $Bb7$, F , Eb , Ab , $Bb7$, F , Eb , Ab , $Bb7$

(On cue) (Piano solo) (Vamp & solo till cue)

Y el que no ha - ga co - mo yo que se fu - ña.

Chord progression: $Bb7$, F , Eb , Ab , $Bb7$, E , $Bb7$, F , Eb , Ab , $Bb7$

(On cue) (triads) (tutti) (bs./tutti)

Chord progression: $Bb7$, F , Eb , $Bb7$, Eb , Eb , F_{MI} , G_{MI} , Ab , Bb

(pn.) (tutti) (3's)

De - ja que se

Chord progression: NC , Ab , G_{MI} , F_{MI} , Eb , NC , $F7$, $Bb7$, Eb

G (1st 2x's, ensemble horns) (3rd x (Trp. solo)) (3x's)

fu - ñan. Que se fu - ñan. Que se

(1st x only) (bs. w/ pn.) (bs.)

Chord progression: Eb , $Bb7$, Eb , $Bb7$, Eb

(tutti) (horns)

fu - ñan.

Chord progression: Eb , $F7$, $Bb7$, Eb

Que Se Fuñan (Horns)

Son ♩ = 118
(2-3 Clave)

(Intro) NC. F_{MI}^7 B^b7 E^b F_{MI}^7 B^b7 E^b (div.)
mf (unison trps.)

A F^7 B^b E^b7 A^b A^b_{MI} D^b7 G^b
p $\rightarrow$ *mf* *p* $\rightarrow$ *mf* *p* $\rightarrow$ *mf*

F^7 B^b7 E^b break B^b bass
mp $\rightarrow$ *mf*

B B^b7 E^b B^b7 E^b E^b7 A^b
mf

E^b7 A^b B^b7 E^b B^b7 E^b F_{MI} G_{MI} A^b A
f

B^b A^b B^b E^b B^b A^b G_{MI} B^b B^b E^b
mf

C B^b7 E^b A^b B^b7 E^b A^b B^b7 E^b

E^b A^b B^b7 E^b A^b B^b7 **D** B^b7 E^b A^b B^b7

(Vocal solo) B^b7 E^b (Coro) B^b7 E^b (Vocal solo) A^b B^b7
(Vamp till cue)

(On cue) $B\flat 7$ $E\flat$ $A\flat B\flat 7$ E (Piano solo) $B\flat 7$ $E\flat$ $A\flat B\flat 7$ (On cue) $E\flat$ $B\flat 7$ $E\flat$
 (Vamp till cue)

F $E\flat$ $E\flat$ F_{MI} G_{MI} $A\flat$ $B\flat$ N.C. $A\flat$ G_{MI} F_{MI}

$E\flat$ N.C. $F 7$ $B\flat 7$ $E\flat$ break-
 (tutti) 3 3

G (1 trp.) f $E\flat$ (2 trps.) f $B\flat 7$ $E\flat$ $B\flat 7$

2. (Solo) (end solo)
 $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

f $E\flat$ break- $F 7$ $B\flat 7$ $E\flat$
 3 3

Note: On main part, letter G is written as 4 bars played 3x's, plus 4 bar ending.

Guaracha ♩ = 162
(2-3 Clave)

Que Sorpresa

Juan Formell
(as played by Los Van Van)

(Intro) *(horns/strings)* *(pn. comp)*

A (2-3 Clave) *(rhythm)* *(horns)*

Sa - lí - a bus - car un sue - ño vie - jo, de - jé vo - lar...
No me a - sus - ta - ban las sor - pre - sas, te - ní - a mi -

mis pen - sa - mien - tos. O - o - o - o que pa - só, A - a - a - a -
co - ra - zo - na - da. Pe - ro no sa - bí - a, tu ves, lo que me es - pe - ra -

ya ve - rás. *(horns)* Cru - zé mon - ta - ñas y pra - de - ras.

(tutti) An - du - ve en tren y en bi - ci - cle - ta. *(tutti)*

Has - ta que al fin de ma - dru - ga - da *(tutti)* lle - gué a la puer -

ta de su ca - sa. Y so - lo pe - dí cuan - do a - brió la puer - ta, a -

gua. Yo so - lo te - ní - a sed, que - rí - a a - gua. *(tutti)*

C *(Vocal solo)*

Me dió a - gua ca - lien - te, a - gua sa - la - da, de ma - dru - ga - da.

(Vamp till cue) *(On cue break)* *(horns)*

A C_{MI}^7 **G** **G** **F** **C** **C** **D** **C**

D (w/ vocal solo) (3rd x only) 1., 2. (2nd x) 3. (perc. fill)

(strings/flute) NC **D** E_{MI} **A** **C** (tutti) **D** **A** **C** Voy

E (pn. + 8va b. w/ bs.) (strings/flutes etc.) (Vocal solo) (4th x)

a pub - li - car tu fo - to en la pren - sa. A^7 **C** Voy

(pn. + 8va b.) (bs. like letter D) (Vamp till cue) (etc.)

F **C** **D** E_{MI} A^7 **C** (4x's)

(trbs. octs.) D.S. al Coda Voy

a pub - li - car tu fo - to en la pren - sa.

G **C** (pn./bs. tacet) **D** E_{MI} (Vocal solo) A^7 1-3. **C** 4. A^7

a pub - li - car tu fo - to en la pren - sa. (pn. + 8va b., w/ bs.)

H NC. (w/ vocal solo) 1., 2. 3. (tutti) **D** **A** **C**

(pn. + 8va b., w/ bs.) Voy

I **C** (pn. like **E**) **D** E_{MI} A^7 **C** Voy

(trbs. + 8va b.) a pub - li - car tu fo - to.

J **C** **D** (Vocal solo) E_{MI} A^7 **C** Voy

a pub - li - car tu fo - to. (Vamp till cue) Voy

This is a condensed version of the recorded arrangement.

On cue, D.S.S., Vamp & fade on letter I.

Que Sorpresa (Bass)

Guaracha ♩ = 162

(2-3 Clave)

(Intro)

Intro musical notation for 'Que Sorpresa (Bass)'. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes a bass clef, a 2-3 clave signature, and a tempo of 162 beats per minute. The melody is written on a single staff with eighth and quarter notes. Chords are indicated above the staff: G, F, C, A, Cmi7, G, G, F, C, C/D, and A.

(2-3 Clave)

Section A musical notation for 'Que Sorpresa (Bass)'. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes a bass clef, a 2-3 clave signature, and a tempo of 162 beats per minute. The melody is written on a single staff with eighth and quarter notes. Chords are indicated above the staff: G, F#7(b9), F#7(b9) A#, Bmi7, E7(#5), E7, Ami7, Ami7, F#mi7(b5), B7, Emi, D, A7, C# A7, D, Ami7, Bmi7, and CMA7. A '(sample)' label is present under the first measure.

Section B musical notation for 'Que Sorpresa (Bass)'. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes a bass clef, a 2-3 clave signature, and a tempo of 162 beats per minute. The melody is written on a single staff with eighth and quarter notes. Chords are indicated above the staff: D, C, G, A, D, D, C, G, F, Dmi7, Dmi7, G7, CMA7, Bb7, A, A, D, Ami7, Bmi7, CMA7, G, Ami7, Bmi7, CMA7, G, NC, Eb9, and G.

C G G F C C_M E_b D G C_M E_b D G
 G F C A C_M⁷ G
 G G F C C_D C
D NC. (w/ pn.) (3x's)
E C (coro) D E_M A⁷ C (4th x) (Vamp till cue)
F C D E_M (+ trbs.) A⁷ C (4x's) D.S. al Coda
G (Vocal/perc. etc.) 8 7
H NC. (w/ pn.) (3x's)
I C D E_M A⁷ C (etc.)
 C D E_M A⁷ C
J C D E_M A⁷ C (Vamp till cue)

Annotations:
 Till cue
 On cue
 C_M
 E_b
 C_D
 C_M⁷
 C_M
 E_M
 A⁷
 D.S. al Coda
 (w/ pn.)
 (coro)
 (+ trbs.)
 (etc.)
 (Vamp till cue)

This is a condensed version of the recorded arrangement.

On cue, D.S.S., Vamp & fade on letter I.

Rainsville

Medium Cha Cha ♩ = 128

Don Grolnick

(Intro) NC. (solo pn. 1st x)

(1st x, dr. enter)
(dry snare)
(x ♯)

(pn. 8va b.) (bs./perc. enter 2nd x)

A

(pn. w/ vibes on top 3 notes mostly)

$A^b_{MA7} B^b$ $B^b_{MI^{13}}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $B^b_{MI^9}$ $E^b_{MI^{13}}$

(bs./pn. 8va b.)

$E^b_{MI^{13}}$ B^b $E^b_{(add \#9)}$ A $D^{(add \#9)}$ B $C^b_{MA^9(add 6)}$ F_{MI^9} B^b $F_{MI^9(MA7)}$ B^b $F_{MI(add 4)}$

B

(fl./ten.) (2nd x both 8va)

(2nd x vibes 8va)

(pn. w/ vibes)

$A^b_{MA7} B^b$ $B^b_{MI^{13}}$ $B^b_{MI^9}$ $B^b_{MI^9(MA7)}$ $B^b_{MI^9}$

(bs./pn. 8va b.)

$B^b_{MI^9}$ $E^b_{MI^{13}}$ B^b $E^b_{(add \#9)}$ A $D^{(add \#9)}$ B $C^b_{MA^9(add 6)}$

1. (fl./ten.)

2. (8va)

(loco)

(pn./vibes)

F_{MI}^9 B^b $F_{MI}^{9(\#7)}$ B^b $F_{MI}^{(b9 \text{ add } 4)}$ $A^b_{MA}^7$ B^b $C^{7(\#11)}$ $B^{7(\#9)}$

C

(vibes 8va)

$B^{7(\#11)}$ $A_{MA}^{7(\#11)}$ $A^b_{MA}^9(\text{add } 6)$ $D^b_{MI}^{11}$ C_{MI}^{11}

(on fine pn. fill)

$D^b_{MI}^{(MA7)}$

C_{MI}^{11} $C^b_{MA}^9(\text{add } 6)$ F_{MI}^9 B^b $F_{MI}^{9(MA7)}$ B^b $F_{MI}^{(b9 \text{ add } 4)}$

(fine)

(Solos)

D

B^b_{13} (sample bs.) E^b_{13} B^b_{13} C_{MI}^9 $F^{7(\#9)}$ B^b_{13}

Tenor sounds an octave lower than written.

After solos, D.S. al fine
(with repeat)

(Intro)

The musical score is for the Intro of 'Hasta Siempre, Comandante'. It consists of two staves: a treble staff for horns and a bass staff for basses and tutti. The key signature is one sharp (F#) and the time signature is common time (C). The horns part features a series of chords and single notes with accents, while the bass part provides a harmonic foundation with chords and moving lines. The score is divided into measures by vertical bar lines. The horns part has a final measure with a 'vibes' instruction. The bass part has a final measure with a 'break' instruction.

(horns)

D D C E D C E C D NC.

(bs./tutti)

break

(bs./tutti)

A (2-3 Clave)

(horns) (vibes) (horns)

(pn.) (pn. montuno, octaves) (etc. except as noted)

(D) NC D (A_m^7)

(bs./tutti) (etc. throughout except as noted)

D (A m 7) $\text{\%}$ **B** D (A m 7) $\text{\%}$ $\text{\%}$ $\text{\%}$ $\text{\%}$ (4x's)

D (vibes 8va.) break— **C** **D** (**A_M7**) % % %
(horns, tutti) (horns) (pn. montuno)

D D (A_M7) % % % % %
(vibes)

(Vibes solo)
D (A_M1⁷)
(Vamp & solo till cue)
E (On cue)
(horns, bkgr.)
% % % % (end solo)

The musical score for "The Old Time Swing" is presented in two systems. The first system begins with a key signature of one flat (F) and a common time signature (C). The vibraphone part (labeled "vibes w/ horns") starts with a D4 chord (A-M-I 7) and a triplet of eighth notes. The horns part (labeled "horns") enters with a triplet of eighth notes. The second system continues the melody, with the vibraphone and horns playing in unison. The score includes various musical notations such as chords, triplets, and rests.

G *vibes top note 8va*

(horns) **D** (tutti) **D** (vibes/pn.) **NC.** (bs./pn./drs.)

break

H *(Vibes solo)* **D** (**A_MI⁷**) *(end solo)* **D** (**A_MI⁷**) *(On cue)*

(Vamp & solo till cue) (horns) **D** (**A_MI⁷**)

J *vibes top note 8va*

(horns) **D** (tutti) **D** (**A_MI⁷**) (vibes/pn.) **NC.** (+ 8va) (vibes) **D** (**A_MI⁷**) (bs./pn./drs.) (bs.) (pn. montuno) (etc.)

break

K **D** (**A_MI⁷**) (+ 8va) (vibes)

1. 2. 3.

L **D** (**A_MI⁷**) (vibes 1st x only) (horns) (vibes/pn.) (horns) (vibes/pn.)

(vibes/pn.) (horns) (pn./vibes montuno) **M** **D** (**A_MI⁷**) **G⁶/₉** (vibes fill) (tutti) rit. break

Recuerdos De Arcaño

Descarga ♩ = 130
(Charanga Style)

Johnny Pacheco

(Intro)

(solo) (piano) (montuno) (D_{MI}⁷) (G⁹) (etc.) (add perc.) (bs./perc. tacet)

(Time)

(strings) (D_{MI}⁷) (bs.) (G⁹) (continue figure till letter C)

A (Coro)

Re - cuer - dos de Ar - ca - ño, co - mo pa - san los a - ños, bon - có. (etc.)

Re - cuer - dos de Ar - ca - ño, co - mo pa - san los a - ños, bon - có.

(Flute solo)

D_{MI}⁷ G⁹

B D_{MI}^7 (Coro) G^7

Re - cuer - dos de Ar - ca - ño, co - mo pa - san los a - ños, bon - có.

C (Piano solo) G^9_{SUS} G^9

(sample bs.) (Vamp & solo till cue) (etc.)

D (On cue) (Percussion solo) G^9_{SUS4} - 3 G^9_{SUS4} - 3 (perc. last x) 2

(pn. montuno/bs. tumbao like Intro) (Vamp & solo till cue)

E (On cue) (strings) G^9_{SUS} G^9

(pn. montuno/bs. tumbao like Intro) (etc. to end)

F G^9_{SUS} (Coro) G^9

O - ye mi rit - mo, sa - bro - són. O - ye me rit - mo, bon - có.

G (Flute solo) G^9_{SUS} G^9

(Vamp, solo & fade)

Retrato Em Branco E Preto

Slow Samba

(a.k.a. Zingaro)

Antonio Carlos Jobim

Chico Buarque

D^{7(b9)}
F#

A

G^{Mi}⁹

Já co - nhe - ço os pas - sos des - sa es - tra - da, sei que
Lá vou eu, de no - vo co - mo um to - lo pro - cu -

D^{7(b9)}
F#

F^{Mi}⁶

E^{MA}⁷

não vai dar em na - da, seus se - gre - dos sei de cor.
rar o des - con - so - lo, que can - sei de co - nhe - cer.

E^b^{MA}⁷ (counter melody)

C^{Mi}⁷

D^{7(b9)}
#5

Já co - nhe ço as pe - dras do ca - mi -
No - vos di - as tris - tes, noi - tes cla -

B^b^{MA}⁷

B^b⁶

A¹³
#9

nho e sei tam - bém que a - li so - zi - nho eu vou fi -
ras, ver - sos car - tas mi - nha ca - ra a in - da

A⁷
#5

D^{MA}⁷

A^b^{7(b5)}

car tan - to pi - or. O que é que eu pos - so con - tra o en - can -
vol - to a lhe es - cre - ver pra lhe di - zer que is - so é pe - ca -

B

to. Des - se a - mor que eu ne - go tan - to e - vi - to
do. Eu tra - go o pei - to tão mar - ca do, de - lem -

G^{Mi}⁹

(counter melody)

D^{7(b9)}
F#

tan - to e que no en - tan - to vol - ta sem - pre a en - fei - ti - çar.
bran - ças do pas - sa do e vo - cê sa - be a ra - zão.

D^{7(b9)}
F#

F^{Mi}⁶

E^{MA}⁷



Com seus mes - mos tris - tes, ve - lhos fa -
 Vou co - le - cio - nar mais um so - ne -

E^bMA^7 CM^7 $C^{\#o7}$

tos que num ál - bum de re - tra - tos, eu tei -
 to ou - tro re - tra - to em bran - co e pre - to, a mal - tra -

GMI D E^bMA^7 CM^7

mo em co - le - cio - nar.
 tar meu co - ra - ção.

E^bMI^9 $D^{7(\#5)}$ GMI^9 (counter melody) E^bMI^7 E^bMI^6

Solo on A B
 Take Coda on out chorus
 (2nd verse)

vou co - le - cio - nar mais um so - ne - to ou - tro re -

CM^7 $C^{\#o7}$ GMI^7/D

tra - to em bran - co e pre - to, a mal - tra - tar meu co - ra - ção.

E^bMA^7 CM^7 E^bMI^9 $D^{7(\#5)}$

1. $G^{7(\#5)}$ G^7 2. GMI^9 (counter melody) E^bMI^7 E^bMI^6

GMI^9 E^bMI^7 E^bMI^6
 (Vamp & fade)

Note: 1st ending of Coda is optional.

Rico Vacilón

Cha-Cha-Chá ♩ = 122

Rosendo Ruiz

(Intro)

(flute, 8va)

(bs.) (pn. comp)

B_{MI}⁷ E⁷ A F[♯]_{MI}⁷ B_{MI}⁷ E⁷ A

(Coro)

Va - ci -

tutti break

A

(lead vocal)

lón, que ri - co va - ci - lón. Cha cha chá, que ri - co cha cha chá. A la

A⁶ E⁷ A⁶

(bs.) (pn. montuno, see end)

B

Prie - ta hay que dar - le ca - ri - ño, a la Chi - na tre - men - do a - pre - tón, a la

A A[♯]^{o7} E⁷ A

(bs.) (pn. comp)

(Coro)

Ru - bia hay que dar - le un be - si - to, pe - ro to - das go - zan el va - ci - lón. Va - ci -

A C[♯]⁷ F[♯]_{MI} B⁷ E⁷

tutti

(3x's)

C A^6 (pn./bs. like **A**) E^7 A^6

lón, que ri - co va - ci - lón Cha cha chá, que ri - co cha cha chá.

D (Flute solo) A^6 E^7 A^6 (no solo) (Coro)

(strings, plus 8va) Va - ci -

E A^6 E^7 A^6 (Flute solo)

lón, va - ci - lón. Cha cha chá, cha cha chá.

F (Flute solo) A^6 E^7 A^6 (end solo) (Coro)

(strings, plus 8va) Va - ci -

G A^6 E^7 A^6

lón, va - ci - lón. Cha cha chá, cha cha chá Va - ci -

E^7 A^6 octaves

chá, cha cha chá.

(Sample piano montuno, letter **A** and letter **C** to end)

A^6 E^7 A^6

(plus 8va b.)

2nd verse (Letter B, 2nd x)

Unas sueñan con capa de armiño,
otras quieren un televisor,
hay algunas que piden castillo,
pero todas gozan el vacilón.

3rd Verse (Letter B, 3rd x)

Unas tienen la cara bonita,
otras tienen nariz de ratón,
las hay gordas, también delgaditas,
pero todas gozan el vacilón.

Rio

Roberto Menescal
Ronaldo Boscoli
(as sung by Leny Andrade)

Samba ♩ = 96

(Intro)

(pn. w/ vocal 8 va b. vocal tacet 1st x only)

(pn. only)

The Intro consists of two systems of piano accompaniment. The first system has four measures with chords EMI⁹, A¹³, EMI⁹, and A¹³. The second system has four measures with chords FMI⁹ (sample bs.), B^{b13}, FMI⁹, and B^{b13}. The final measure of the second system has an EMI⁹ chord and a vocal line starting with a treble clef and a key signature of one sharp (F#).

A

EMI⁹ (vocal 8va b.)

Vocal line for the first phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o que mo - ra no mar, sor - ri - o pro meu

Ri - o que tem no seu mar. Lin - das flo - res que nas - cem mo -

Piano accompaniment for the first phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o que tem no seu mar. Lin - das flo - res que nas - cem mo -

re - nas em jar - dins de sol.

Piano accompaniment for the second phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: re - nas em jar - dins de sol.

Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Piano accompaniment for the third phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

Piano accompaniment for the fourth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

di - a e a - le - gre co - mo a luz. Ri -

Piano accompaniment for the fifth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: di - a e a - le - gre co - mo a luz. Ri -

Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Piano accompaniment for the sixth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

Piano accompaniment for the seventh phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

di - a e a - le - gre co - mo a luz. Ri -

Piano accompaniment for the eighth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: di - a e a - le - gre co - mo a luz. Ri -

Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Piano accompaniment for the ninth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

Piano accompaniment for the tenth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

di - a e a - le - gre co - mo a luz. Ri -

Piano accompaniment for the eleventh phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: di - a e a - le - gre co - mo a luz. Ri -

Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Piano accompaniment for the twelfth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

Piano accompaniment for the thirteenth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

di - a e a - le - gre co - mo a luz. Ri -

Piano accompaniment for the fourteenth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: di - a e a - le - gre co - mo a luz. Ri -

Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Piano accompaniment for the fifteenth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o, ser - ras de ve - lu - do. Sor - ri - o pro meu

Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

Piano accompaniment for the sixteenth phrase of the verse, starting with a treble clef and a key signature of one sharp. The melody is: Ri - o que sor - ri de tu - do, que é dou - ra - do qua - se to - do

di - a e a - le - gre co - mo a luz. Ri -

(Samba) **D** $C\#MI^9$ (sample pn. comp) $F\#^9$ CMI^9 (etc.)

sol, é sal, — é sul. São mãos se des - co - brin - do em tan - to a - zul.

F^9 EMI^9 A^{13}

Por is - so que meu Ri - o, da mu - lher be - le - za, a - ca - ba num ins -

GMI^9 C^{13} $F\#MI^9$

tan - te com qual - quer tris - te - za, meu Ri - o que não dor - me por - que não se can - sa,

$B7(b9)$ EMI^9 A^{13}

meu Ri - o que ba - lan - ça, sou Ri - o, sor - ri - o, sou Ri - o, sor - ri - o.

EMI^9 A^{13} (repeat to Intro) A^{13}

Sou Ri - o, sor - ri - o. (optional solo on A B C D) o. É no meu

E EMI^9 A^{13} EMI^9 A^{13}

Ri - o, — meu —

EMI^9 A^{13} EMI^9 A^{13} A^{13}

— Ri - o, É no — meu Ri —

Φ A^{13} EMI^9 A^{13} EMI^9 A^{13}

É no meu (Ri) - o, — meu —

EMI^9 A^{13} EMI^9 A^{13} A^{13}

— ri - o, É no — meu Ri —

(pn. w/ vocal)

NC.

(bs./tutti)

Mambo $\text{♩} = 114$
(2-3 clave)

Sabor

João Donato
(as played by Cal Tjader)

A (fl. doubles top note of pn. 8va)

(pn.) D^9_{SUS} D^9 D^9_{SUS} D^9 D^9_{SUS} D^9 D^9_{SUS} D^9 (etc.)

(bs.) (etc.)

1. F^9_{SUS} F^9 F^9_{SUS} F^9 F^9_{SUS} F^9 F^9_{SUS} C_{MI}^7 B_{MI}^7 $B^b_{MI}^7$

(top note of pn. voices)

2. (tutti)

C_{MI}^7 $F^{9(\#11)}$ B_{MI}^7 $E^{7(\#9)}$ A_{MI}^7 $D^{7(\#11)}$ G^6 B_{MI}^9 $B^b_{MI}^9$

(bs.)

B (pn. w/ fl. loco)

D^9_{SUS} D^9 D^9_{SUS} D^9

(bs. like A)

1. F^9_{SUS} F^9 F^9_{SUS} F^9

2. (tutti) (fl. 8va)

C_{MI}^7 $F^{9(\#11)}$ B_{MI}^7 $E^{7(\#9)}$ A_{MI}^7 $D^{7(\#11)}$ G^6 G^6

(bs.) (fine)

(Solos)

C

(pn. montuno)

F^9_{SUS} F^9 F^9_{SUS} F^9 (last x)

(Vamp & solo till cue)

(on cue) (solo continues)
(fl. 8va, except on fl. solo)

D

(pn.) D^9_{SUS}

(bs.)

(+ pn. 8va b.) (let ring) (etc.)

F^9_{SUS}

D^9_{SUS}

(solo continues)

(1st x)

(pn. montuno like $\square$)			
F^9_{SUS}	F^9	F^9_{SUS}	F^9

(bs. like $\square$)

Solos on C (indef.) D D
after solos continue to **E**

(Perc. solo)

E

(pn. & bs. like $\square$)

F^9_{SUS} F^9 F^9_{SUS} F^9

(Vamp & solo till cue)

On cue, D.C. al fine (with repeats)

Sambadouro

Ivan Lins & Vitor Martins
(as played by Sergio Mendes)

Medium Samba ♩ = 92

(Intro) (gtrs. w/ perc. only)

1. 2. 3.

(gtr. 1 sample)
A⁷
(tacet 1st x)

(gtr. 2 sample)

(vocal "scat")

A

(vocal)

(gtr. ad lib sample)
D^{MA}₉
(elec. pn.)

(bs., opt. 8va b.)

B^{7(b9)}_{#5} E¹³ A⁹_{SUS} A⁹ A⁹_{SUS}

(etc.)

(loco) (etc.)

1. D⁶ 2. D⁶

B

(vocal)

(gtr. sample)
D⁹_{SUS} D⁹ D^{MI}₉ D⁹

(elec. pn.) (bs. etc.)

F^{#MI}₉ B^{7(b9)}_{#5} E⁹_{SUS} E⁹ E^{MI}₉

E⁹ E⁹_{SUS} E⁹ G^{#MI}₉ C^{#7(b9)}_{#5}

C $F\sharp^9_{SUS}$ $F\sharp^9$ $F\sharp^9_{SUS}$ $F\sharp^9$ B_{MI}^9

(vocal)

E^9 E_{MI}^9 A^9 G_{MI}^7 C^9

crescendo

D F_{MA}^9 F^6_3 F_{MA}^9 F^6 A_{MI}^9

f (bs./gtr./elec. pn. like letter A)

$D^7(\flat^9_{\#5})$ G^{13} C^9_{SUS} C^9 C^9_{SUS}

C^9 C^9_{SUS} C^9 F_{MA}^9 F^6 F^6

E F^7_{SUS} (vocal) F^7 F_{MI}^7 F^7 F^7_{SUS}

(elec. pn.) (gtr. like letter B) (etc.)

F^7 A_{MI}^9 $D^7(\flat^9_{\#5})$ G^9_{SUS} G^9 G_{MI}^9

(vocal)

G^9 G^9_{SUS} G^9 B_{MI}^9 $E^7(\flat^9_{\#5})$

F A^9_{SUS} A^9 A^9_{SUS} A^9 D_{MI}^9

G^9 G_{MI}^9 C^9 C_{MI}^9 C^9

Guitar sounds one octave lower than written.
Note: This is sung, but without a lyric.

D.S., vamp out on **D**
(with 1st ending)

Sambita

Justo Almarino
J. Gellardo

(as played by Mongo Santamaria)

Samba $\text{♩} = 134$

(Intro)

(suspended time)

N.C.

(rhythm & brass)

C^9_{SUS} D^9_{SUS}

(fl.) (congas play thru)

D^9_{SUS} C^9_{SUS}

E^b9_{SUS} F^9_{SUS}

D^9_{SUS} C^9_{SUS} 1. 2.

(trbs.) (trps.) (bs. tacet) (bs.) (fl.)

(Samba)

$A^b_{MA} 9 (\#11)$ $C_{MI} 9$ $D^b_{MA} 9 (\#11)$

$C_{MI} 9$ $B^b_{MI} 9$ $A_{MI} 9$ $D^7 (\flat 9)$ $G_{MA} 9$

$F^{\#}_{MI} 9$ $B^7 (\flat 9)$ $E_{MA} 9$ $E^b_{MI} 9$

$A^b_{9 \text{ SUS}}$ $A^b 9$ $G^b_{MI} 9$ $D^b_{MA} 9$ $D_{MI} 9$

$D_{MI} 9$ G^9 $C_{MA} 9$ $E^7 (\#9)$

$A_{MI} 9$ $D_{MI} 9$ G^9_{SUS}

(trps.) $G^7 (\flat 5)$ $C_{MA} 9$ $F_{MA} 9$

(add fl. on top note)

E⁹_{SUS} E^{MI}⁷ D⁹_{SUS} D^{MI}⁷ E^{b9}_{SUS} C⁹_{SUS} A^{b9}_{SUS}
 (fl. trps.) F⁹_{SUS} D⁹_{SUS} dr. fill - - - - -
 (Flute solo)
 D G¹³_{SUS} B^{b13}_{SUS} A¹³_{SUS} C¹³_{SUS} E E^{bMI}⁹ A^{b9}_{SUS} A^{b9}
 G^{bMI}⁷ D^b D^{bMA}⁹ D^{MI}⁹ G⁹_{SUS} G⁹ C^{MA}⁹ E⁷(^{#9})
 F A^{MI}⁹ D^{MI}⁹ G⁹_{SUS} G⁷(^{b9}) C^{MA}⁹ F^{MA}⁹ E^{MI}⁷ D^{MI}⁹ (end solo)
 E^{b9}_{SUS} C⁹_{SUS} A^{b9}_{SUS} F⁹_{SUS} D⁹_{SUS} tr G¹³ (Perc. solo)
 (fl. w/ brass) (perc. solo continues)
 H C⁹_{SUS} D⁹_{SUS} D⁹_{SUS} C⁹_{SUS} D⁹_{SUS} C⁹_{SUS}
 mp (tutti)
 E^{b9}_{SUS} F⁹_{SUS} D⁹_{SUS} C⁹_{SUS}
 I NC f (trbs. w/ rhythm) F(omit 3) G(omit 3) B^b(omit 3) C(omit 3) (end perc. solo)
 ff (+ trps.) D.S. al Coda (with repeat)
 (fl.) D⁹_{SUS} tr (slower, ad lib tempo) D^{bMA}⁹(^{#11}) C^{MI}⁹ B^{o7}
 (fl.) B^{bMI}⁹ fl. fill - - - - -
 B^{bMI}⁷ E^b E^{b9} A^b D^b A^b E^b A^b D^b A^b A^{bMA}⁹
 (fl. fill - - - - -)

Sandunguera

Songo ♩ = 172

(2-3 Clave)

(Start Clave)

(tacet 1st 2 x's)

Juan Formell
(as played by Los Van Van)

(strs.)
(plus 8va)

(perc.)
(fill) (tacet 1st x)

(bs.)

(1st x, bs./perc. only)

D C D E_MI C E_MI

1. 2. (play, 2nd x) 3.

(strings)

(etc.)

(trbs.) (pn./strs. etc.)

(bs.)

D C D E_MI C E_MI

(+ fl. 8va top note - - - - -)

San - dun -

NC

tutti - - - - -

D C D E_MI C E_MI

A

(2-3 Clave)

gue - ra, (pn./strs. etc.) se te vá por en - ci - ma la cin - tu - ra. No te

(bs.)

D C D E_MI C E_MI

mue - vas más a - sí, que te vas por en ci - ma del ni - vel. San - dun-

(bs.)

D C D EMI C EMI

2. (+ fl. 8va)

(horns)

NC.

Y di - cen que, 1. que e - sa mu - 2. que no es un

tutti break tutti

D NC C D

B

cha - no hay quien le pon ga el fre - no, que, que quie - re que,
cuen - to lo de - se mo vi - mien - to, que, que quie - re que,

(pn. montuno)

D C G C G A MI D

que si la de - jan se lle - va el bai - le en - te - ro.
que si la si - gues te de - ja ca - si muer - to.

tutti

D C D D C G C

(w/ horns)

¡Que fa - ci - li - dad! Mí - ra - la, mí - ra - la

(tutti)

EMI D C G B D A C D NC. C D

NC.

mí - ra - la. San - dun-

NC.

D G/B G C G

(bs.) D.S. al Coda
(with repeat)
(V.S. for Coda)

C

NC San - dun - gue - ra, que tu te vas por en - ci - ma del ni - vel.

(bs.) (pn. montuno, see notes at end)

EMi C EMi

(Vocal solo)

Till cue On cue (horns/coro)

EMi D C D EMi C EMi San - dun - EMi D

D **(Piano solo)**

(bs.) (Vamp & solo till cue)

D (C) D EMi C EMi (D)

E **(On cue)**

(horns, top note) (strs.) (horns) (strs.)

F¹³ F^{#13} NC G¹³ A^{b13} NC

(Perc. solo)

(horns/ strs.) (fl. 8va) (horns/ strs.)

A¹³ B^{b13} NC

(fine) (tutti)

F

(top note) (8va) (pn.) (horns) (8va) (pn.)

D⁹ (perc. play thru) NC E^{b9} NC

(bs.) (bs.)

(horns) (pn.) (8va) (perc. fill) San - dun -

D⁹ NC G C G NC

(bs.) tutti (bs.)

G (2-3 Clave) (4x's)

gue - ra. (pn. montuno) (horns) San - dun -

D C D E_{MI} (A_{MI}) C E_{MI}

H (Solos) (1st x only)

gue - ra. (pn. montuno) (horns)

D C D E_{MI} (A_{MI}) C E_{MI}

(etc.) (Vamp & solo till cue)

I (On cue) (solos continue)

Que tu te vas por en ci - ma. (trbs.) (bs. & pn. etc.)

D⁷ C D⁷ E_{MI} (A_{MI}) C E_{MI}

(Vamp, solo & fade)

Optional ending:
On cue, D.S.S. to letter E, al fine.

Chords in parentheses may be ignored by soloists and piano montuno.

Sample piano at letters C, G, etc.

D C D E_{MI} (A_{MI}) C E_{MI}

Mambo $\text{♩} = 108$
(3-2 Clave)

Second Wind

Rebeca Mauleón-Santana
(as played by Tito Puente)

3-2 (clav.)

(Intro) D¹³_{SUS}

mf (horns/pn.)

C¹³_{SUS}

C[#]_{MI} 7(b5)

F[#] 7(b9)

B_{MI} 7

E 7(alt.)

A_{MI} 7

D¹³_{SUS}

E^b_{MA} 9(6)

F_{MA} 9(6)

G⁶₉

D¹³

(perc. fill)

G⁶

A G⁶

F⁶_G

G⁶

F⁶_G

(+ 8va b.)

G⁷

F[#]_{MI} 7(b5)

B 7(b9)

E_{MI} 7

E^b_{MI} 7

D_{MI} 7

G¹³

B C_{MA} 7

B_{MI} 7

E 7(b9)

(+ 8va b.)

A_{MI} 7

D¹³_{SUS}

D^b 9

D 9

D_{MI} 9

C[#]_{MI} 7

D_{MI} 7

G 7(b9)

G 7(b9)

D^b 9(11)

C_{MA} 7

D/C

(+ 8va b.)

B_{MI} 7(b5)

E 7(b9)

A_{MI} G

B

A_{MI} C

C

C[#]

C

D

D 7(b9)

(trb. w/ bs. & pn.)

(horns w/ pn.)
 $E^b_{MA}{}^9(6)$
 (trb. w/ bs./pn.)

$F_{MA}{}^9(6)$ $E^b_{MA}{}^9(6)$ $F_{MA}{}^9(6)$

$E^b_{MA}{}^9(6)$ $F_{MA}{}^9(6)$ $G_{MA}{}^9(6)$ $D_{MI}{}^7$ $G^7(b9)$ $C_{MA}{}^9$

tutti

C $C_{MA}{}^9$ $C^{\#}_{MI}{}^7(b5)$ $F^{\#}{}^7(b9)$ $B_{MI}{}^7$ $E^7(b9)$
 (horns)

$A_{MI}{}^7$ D^7_{SUS} D^7 $G_{MA}{}^7$ D^b_{13} $C_{MA}{}^9$

$G_{MA}{}^7$ $D_{MI}{}^7$ G^7 $C_{MA}{}^9$ **D** (Solos) $C_{MA}{}^9$ $C^{\#}_{MI}{}^7(b5)$ $F^{\#}{}^7(b9)$ $B_{MI}{}^7$

$E^7(b9)$ $A_{MI}{}^7$ D^7 $D_{MI}{}^7$ G^7

(On cue) (solo continues) (Vamp & solo till cue)

E $C_{MA}{}^7$ $C^{\#}_{MI}{}^7(b5)$ $F^{\#}{}^7(b9)$ $B_{MI}{}^7$ $E^7(b9)$
 (horns, top note, bkgr.)

$A_{MI}{}^7$ D^7 $D_{MI}{}^7$ G^7 G^7 (end solo)

F $C_{MA}{}^7$ $C^{\#}_{MI}{}^7(b5)$ $F^{\#}{}^7(b9)$ $B_{MI}{}^7$ $E^7(b9)$ $A_{MI}{}^7$

D^7 $E^b_{MA}{}^9(6)$ $F_{MA}{}^9(6)$ G^6_9 D^{13} (tutti)

V.S.
 (turn page)

The musical score is written for guitar, horns, and trumpet. It consists of four staves. The first staff is for guitar, the second and third for horns, and the fourth for trumpet. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (D¹³, C¹³, D¹³, G⁹, E_{MI}⁷, A⁷, D¹³, C, D⁷, F#, G, E_{MI}⁷, A⁷, D, D, C, D⁷, F#, G, E_{MI}⁷, A⁷, D, D, C, D⁷, F#, G⁶, F#⁶, G⁶, A¹³, A¹³, G#¹³, A¹³, D⁶/₉), melodic lines, and articulation marks. Specific instructions include "(horns, top note)" for the second staff, "(octaves)" for the third staff, "(Trp. solo)" for the fourth staff, and "(top note)" for the final measure of the fourth staff. The score is a transcription of the instrumental parts from the original recording.

K

(On cue) (solo continues)

(Vamp & solo till cue)

(trps., 2nd x only)

D C D⁷ F# G

(octaves)

E^m A⁷ D

(trbs., both x's)

(trps., 2nd x only)

(trbs., both x's)

D.S. (to letter J) for additional solo(s)

(After solos)
break

(3-2 Clave)

mf

(+ 8va b.)

W

(top note)

(+ 8va b.)

(trb. w/ bs. & pn.)

(tutti)

Mambo $\text{♩} = 108$ Second Wind (Rhythm Section)

(3-2 Clave)

(Intro)

(pn. w/ horns) *mf* D^{13}_{SUS}

(bs. w/ pn. 8va b.)

D^{13}_{SUS} C^{13}_{SUS}

C^{13}_{SUS}

$C^{\#}MI^{7(b5)}$

$C^{\#}MI^{7(b5)}$ (pn. comp) $F^{\#7(b9)}$ BMI^7 $E^{7(alt)}$ AMI^7

D^{13}_{SUS} $E^bMA^{9(6)}$ $FMA^{9(6)}$ G^6_9 D^{13}

A G^6 F^6 G^6 F^6

G^7 $F^{\#}MI^{7(b5)}$ $B^{7(b9)}$ EMI^7 E^bMI^7 DMI^7 G^{13}

B CMA^7 (pn. comp) BMI^7 $E^{7(b9)}$ AMI^7 D^{13}_{SUS} D^9

DMI^7 $G^{7(b9)}$ $D^b9(\#11)$ CMA^7 D/C

$BMI^{7(b5)}$ $E^{7(b9)}$ (pn. R.H.) G AMI B AMI C $C^{\#}$ C D $D^{7(b9)}$

(bs.) (bs. w/ pn. 8va b.)

(pn. w/ horns)

$E^b_{MA}{}^9(6)$ $F_{MA}{}^9(6)$ $E^b_{MA}{}^9(6)$ $F_{MA}{}^9(6)$

(bs. w/ pn. 8va b.)

$E^b_{MA}{}^9(6)$ $F_{MA}{}^9(6)$ $G_{MA}{}^9(6)$ $D_{MI}{}^7$ $G^7(\sharp 5)$ $C_{MA}{}^9$

(tutti) (tutti)

C $C_{MA}{}^9$ (pn. montuno) $C\sharp_{MI}{}^7(b5)$ $F\sharp^7(b9)$ $B_{MI}{}^7$ $E^7(b9)$ $A_{MI}{}^7$

(sample bs.) (etc.)

D^7_{SUS} D^7 1. $G_{MA}{}^7$ D^b13 2. $G_{MA}{}^7$ $D_{MI}{}^7$ G^7 $C_{MA}{}^9$

D (Horn solo) $C_{MA}{}^9$ $C\sharp_{MI}{}^7(b5)$ $F\sharp^7(b9)$ $B_{MI}{}^7$ $E^7(b9)$ $A_{MI}{}^7$ D^7

(sample bs.) (etc.)

$D_{MI}{}^7$ G^7 **E** (On cue) (solo w/ bkgr.) $C_{MA}{}^7$ $C\sharp_{MI}{}^7(b5)$ $F\sharp^7(b9)$ $B_{MI}{}^7$

(Vamp w/ solo till cue) $E^7(b9)$ $A_{MI}{}^7$ D^7 $D_{MI}{}^7$ G^7 (end solo)

F (ens.) $C_{MA}{}^7$ $C\sharp_{MI}{}^7(b5)$ $F\sharp^7(b9)$ $B_{MI}{}^7$ $E^7(b9)$ $A_{MI}{}^7$ D^7

$E^b_{MA}{}^9(6)$ $F_{MA}{}^9(6)$ G NC G^6_9 D^13

(tutti, pn. 8va b.)

V.S.
(turn page)

G(perc. play time)
(add horns 3rd x)

(pn.) (D⁹)

(bs. w/ pn. 8va b.)

(C⁹)

C¹³

C^{#13} D¹³

(w/ perc.)

(4x's)

D⁹

E^{b9}

D⁹

tutti

(2-3 Clave)

(Güiro w/ pn. 1st x, add congas 2nd x)
(4th x perc. fill)**H**

(pn. R.H.)

D C D⁷ F[#] G E^{MI7} A⁷

(pn. L.H.)

(bs., tacet 1st x)

(4x's)

I

(ensemble)(sample pn. montuno, octaves)

D C D⁷ F[#] G E^{MI7} A⁷

(bs.)

(etc.)

(4x's)

(etc.)

J (Solos) *(pn. montuno etc.)* *(bs. etc.)* *(Vamp w/ solo till cue)*

D C D⁷_{F#} G E_{MI}⁷ A⁷

K (On cue) (Solo w/ bkgr.) *(Vamp w/ solo till cue)*

D C D⁷_{F#} G E_{MI}⁷ A⁷ 1.-3. A⁷ 4. A⁷ D

(3-2 Clave) *(After solos)* *break-----mf (bs.)*

G⁶ F⁶ G G⁶ F⁶ G

G⁷ F[#]_{MI}^{7(b5)} B^{7(b9)} E_{MI}⁷ E^b_{MI}⁷ D_{MI}⁷ G¹³

M C_{MA}⁷ *(pn. comp)* B_{MI}⁷ E^{7(b9)} A_{MI}⁷ D¹³_{SUS} D⁹

D_{MI}⁷ G^{7(b9)}_(#5) D^{b9}_(#11) C_{MA}⁷ D_C B_{MI}^{7(b5)} E^{7(b9)}

(pn. R.H.) *(bs. w/ pn. 8va b.)*

A_{MI} G B A_{MI} C C[#] D_C D^{7(b9)} E^b_{MA}⁹⁽⁶⁾ F_{MA}⁹⁽⁶⁾

(tutti)

E^b_{MA}⁹⁽⁶⁾ F_{MA}⁹⁽⁶⁾ E^b_{MA}⁹⁽⁶⁾ F_{MA}⁹⁽⁶⁾ G_{MA}⁹⁽⁶⁾

Siembra

Rubén Blades

Bolero ♩ = 82

(fl. ad lib)

(sustained el. pn. chords)

C_{MI}^9 $G^b_{MA} 7(b5)$ $B^b F$ $D^b_{13} SUS$

(bs.) (perc. tacet till [A])

$A_{13} SUS$ $A_{13}(b9)$ $G_{13} SUS$ $G^{7(alt)}$

[A] (Time)

Siem - bra — si pre - ten - des co - se - char.

C_{MI}^9 F_{MI}^9 E^b (etc.)

(sample bs.)

$D^7(\#9)$ $G^9 SUS$ $G^{7(\#9)}$ C_{MI}^9 $G^{7(\#5)}$ C_{MI}^9

siem - bra — si al - go quie - res re - co - ger. — Pe - ro no ol -

$G_{MI} 7(b5)$ $F^{\#} G$ $G^b_{MA} 9$ $C^7(\#11)$ F_{MI}^9 E^b $D^7(\#9)$ $G^{7(\#5)}$

vi - des — que de a - cuer - do a la se - mi - lla, a - sí —

C_{MI}^9 B^b $A_{MI} 7(b5)$ $D_{13} SUS$ $G_{13} SUS$ $A G$ $F G$

se - rán los fru - tos que re - co - ge - rás.

[B]

Siem - bra — si pre - ten - des al - can - zar

C_{MI}^9 $E^b 9$ $A^b 9$ $G^{7(\#9)}$ $G^b_{MA} 9$ F_{MI}^9 A^b_{13} $D^b_{13} SUS$ $G^{7(\#5)}$

(sample bs.)

lo que — el fu - tu - ro te trae - rá. — Pe - ro no ol -

$D7(\sharp 9)$ $G7(\flat 9)$ C_{MI}^9

(etc.)

vi - des — que de a - cuer - do a la se - mi - lla, a - sí se -

$C7(\flat 9)$ $G\flat 7(\flat 9)$ F_{MI}^9 $B\flat 13_{SUS} G7(\sharp 5)$

rán los fru - tos que re - co - ge - ras. (flute)

$C_{MI}^9 B_{MI}^7(\sharp 5) C_{MI}^9 B\flat A_{MI}^7(\flat 5) A\flat 13(\sharp 11) G7(\sharp 9)$ C_{MI}^9 $B\flat 13_{SUS}$

Siem - bra. (solo pick-ups)

C_{MI}^9 $B\flat 13_{SUS}$ F_{SUS}^{13}

D.S. al Coda (solo letter A).
(Vocal enters at letter B.)

(rall.)

(Siem - bra.)

F_{SUS} C $E\flat_{SUS}$ C_{SUS} F $B\flat_{SUS}$ $G\flat$ $A\flat_{SUS}$ G_{SUS} $B\flat$ $E\flat$ F_{SUS} $G\flat$ $E\flat_{SUS}$ $B\flat$ $C7_{SUS}$

rit ...

Sin Saber Porque

Victor Mendoza
(arranged by V. Mendoza
& D. Pérez)

Jazz Mambo ♩ = 120

(Intro) C^9_{SUS} $B^b_{MI} \frac{6}{9}$ $B^b_{(add\ 9)} A^b$ $G^7(\#9)$ C^9_{SUS} $B^b_{MI} \frac{6}{9}$
(vibes, top note of chords)

1. $B^b_{MI} \frac{6}{9}$ **NC.** $B^b A^b$ C^9_{SUS} **2.** $A^7(\flat 5)$ $B^b_{13(\flat 5)}$ $A^{13(\flat 9)}$ $A^{13(\flat 5)}$ $E^b_{MA} 9$
(vibes)

A $E^b_{MA} 9$ A^b_{13} $D^b_{MI} 9$ $G^b_{7(\#9)}$ $B_{MI} 9$
(1st x vibes)
(2nd x horns)

$B_{MI} 9$ E^9_{SUS} B^b_{13} B^b_{13} $A_{MI} 9$

1. D^{13}_{SUS} E^b D^b D^b C (horns)

G B $F^7(\flat 9)$ D^b_{7} $E^b_{MA} 9$ **2.** D^{13}_{SUS} $D^7(\#9)$

$G_{MA} 9$ $F^{\#}_{MI} 7(\flat 5)$ $F^{\#}$ C^{13}_{SUS} B^b_{13} SUS (vibes)

(vibes w/ horns)

(Güiro) (♩ = prev. ♩)

B B^b_{13} SUS $F^{\#}$ B B^b_{13} SUS

(vibes, octaves)

B^b_{13} SUS $F^{\#}$ B $A^7(\flat 9)$ $D_{MI} 9$ F^9_{SUS}

(horns, octaves)

$D_{MI} 9$ $F^{\#}_{MI} 7(\flat 5)$ $B^7(\#9)$

C $A^b_{MI} 9$ $D^b_{13(\flat 5)}$ $B^b_{MI} 9$

(vibes, octaves)

$E^b_{7(\#9)}$ $D^7(\#9)$ $G^9(\#5)$ (single line)

D (Mambo) $C_{MI}^{7(add\ 4)}$ (tacet 1st 2 x's) $G_{b6/9}^{6/9(omit\ 3)}$ $A_{b6/9}^{6/9(omit\ 3)}$ C_{SUS}^7 $C_{MI}^{7(add\ 4)}$ (horns, octaves) $G_{b6/9}^{6/9(omit\ 3)}$ 1-3. $A_{b6/9}^{6/9(omit\ 3)}$ $G_{b9}^{7(\sharp 9)}$ (play 2nd x) 4. $A_{b6/9}^{6/9(omit\ 3)}$ (solo pick-ups) $B_{MI}^{7(b5)}$ $B_{b7(b9)}$ E_{bMA}^9

E (Solos) E_{bMA}^9 A_{b13} D_{bMI}^9 $G_{b7(\sharp 9)}$ B_{MI}^9 E^9_{SUS} B_{b9}_{SUS} A_{MI}^9 1. D_{SUS}^{13} E_{b/D_b} D_C G_B F_{MI}^9 $B_{b7(\sharp 9)}$ E_{bMA}^9 2. D_{SUS}^{13} $D_{b7(\sharp 9)}$ G_{MA}^9 $F_{\sharp MI}^{7(b5)}$ B_{MA}^9 B_{b9}_{SUS}

F B_{b9}_{SUS} B_{b9}_{SUS} $A_{b7(\sharp 9)}$ D_{MI}^9 F^9_{SUS} D_{MI}^9 $F_{\sharp MI}^{7(b5)}$ $B_{b7(\sharp 9)}$

G A_{bMI}^9 $D_{b13(b9)}$ B_{bMI}^9 $E_{b7(\sharp 9)}$ $D_{b7(\sharp 9)}$ $G_{b7(\sharp 9)}$ F_{MA}^9 $B_{MI}^{7(b5)}$ $B_{b13(b5)}$ E_{bMA}^9 (last x) (vibes) Repeat for solos (EEFG). After solos, D.S. al Coda (with repeat).

(Perc. solo) $C_{MI}^{7(add\ 4)}$ $G_{b6/9}^{6/9}$ $A_{b6/9}$ C_{SUS}^7 $C_{MI}^{7(add\ 4)}$ $G_{b6/9}^{6/9}$ $A_{b6/9}$ $G_{b7(\sharp 9)}$ (last x) (4 x's) (horns, octaves)

(Perc. solo cont'd.) $C_{MI}^{7(add\ 4)}$ $G_{b6/9}^{6/9(omit\ 3)}$ $A_{b6/9}^{6/9(omit\ 3)}$ C_{SUS}^7 $C_{MI}^{7(add\ 4)}$ $G_{b6/9}^{6/9(omit\ 3)}$ 1-3. $A_{b6/9}^{6/9(omit\ 3)}$ $G_{b7(\sharp 9)}$ 4. $A_{b6/9}^{6/9(omit\ 3)}$ F_{b13} $B_{b7(\sharp 9)}$ $E_{b6/9}$ (add vibes 2nd x) (tutti)

Note: Letters F & G optional 6/8 feel (like letter B).

Sin Saber Porque (Rhythm Section)

Jazz Mambo $\text{♩} = 120$

(Intro)

(vibes, top note of chords)

(bs. w/ pn. 8va b.)

1.

(sample bs.)

(etc.)

2.

(Güiro) (♩ = prev. ♩)

(bs.)

C

B

(♩ = prev. ♩) (drs.)

(Mambo) (plus horns 2nd & 3rd x's)

D C_{MI}^7 (add 4) G_{b6}^6 (omit 3) A_{b6}^6 (omit 3) C^7 SUS C_{MI}^7 (add 4) G_{b6}^6 (omit 3)

(bs. w/ pn. 8va b.)

G_{b6}^6 (omit 3) A_{b6}^6 (omit 3) $G^7(b9)$ A_{b6}^6 (omit 3) (solo pick-ups -----) $B_{MI}^7(b5)$ $B_{b7}^7(b9)$ E_{bMA}^9

E (Solos) E_{bMA}^9 A_{b13} D_{bMI}^9 $G_{b7}^7(\#9)$ B_{MI}^9 E^9 SUS B_{b9} SUS

A_{MI}^9 D^{13} SUS E_{bD} D_C G_B $F_{MI}^9 B_{b7}^7(\#5) E_{bMA}^9$

2. D^{13} SUS $D^7(\#9)$ G_{MA}^9 $F\#_{MI}^7(b5)$ B_{MA}^9 B_{b9} SUS

F B_{b9} SUS B_{b9} SUS $A^7(b9)$ D_{MI}^9 F^9 SUS D_{MI}^9 $F\#_{MI}^7(b5)$ $B^7(\#9)$

G A_{bMI}^9 $D_{b13}(b9)$ B_{bMI}^9 $E_{b7}^7(\#9)$ $D^7(\#9)$ $G^7(b9)$

F_{MA}^9 $B_{MI}^7(b5) B_{b13}(b5) E_{bMA}^9$

Repeat for solos (EEFG).

After solos, D.S. al Coda (with repeat).

Perc. solo (pn. montuno starts 5th x, w/ horns)

C_{MI}^7 (add 4) G_{b6}^6 (omit 3) A_{b6}^6 (omit 3) C^7 SUS (etc.) C_{MI}^7 (add 4) G_{b6}^6 (omit 3)

(bs. as is each x, w/ pn. 1st 4 x's)

1-7. 8.

G_{b6}^6 (omit 3) A_{b6}^6 (omit 3) $G^7(b9)$ A_{b6}^6 (omit 3) F^{13} $B_{b7}^7(\#5)$ E_{b6}^6

Note: Letters F & G optional 6/8 feel (like letter B).

Guaracha ♩ = 98
(2-3 Clave)

Sin Tu Cariño

Rubén Blades & Louis Ramírez
(as sung by Rubén Blades)

Intro

(pn., plus 8va b.)

NC. (F) GMI A MI B^b6 C)

(bs.)

(2-3 Clave)

(horns, top note)

C¹³ GMI⁷ C¹³(^b9) (perc. fill)

(tutti)

(vibes)

(pn. comp)

(sample bs.)

(etc.)

A MI⁷ D⁷([#]11) GMI⁷ C⁷ F^{MA}⁷ B^bMA⁷

(vibes)

GMI⁷ C⁷ A MI⁷ D MI⁷ F[#]MI⁷ B⁷ E MA⁷

D MI⁷ G⁷ E^bMI⁷ A^b⁷ F[#]MI⁷ B⁷ F^{MA}⁷ B^bMA⁷

vibes fill -

(horns, top note)

C¹³(^b9)

Sin... tu ca -

(bs./pn./trbs.)

(bs.)

B (2-3 Clave)

ri - ño no... ten - go sol y... me fal - ta el cie - lo, sin... tu ca -

F^{MA}⁷ F⁶ GMI⁷ C⁷ A MI⁷ GMI⁷ C⁷

(sample bs.) (pn. comp/montuno)

(etc.)

F^{MA}⁷ A MI⁷ D⁷(^b9) GMI⁷ C⁷

ri - ño y sin tu con - sue - lo no... sé vi - vir.

NC
(plus pn. 8va)
(bs./pn.)

Si no es - tás cer -

ca lle - ga la llu - via, y de tris - te - za to - do se nu - bla, y por tu au -

A_{MI}⁷ D^{7(b9)} A_{MI}⁷ D^{b7} (etc.)

(sample bs.)

sen - cia has - ta se me ol - vi - da có - mo re - ir. Sin tu ca -

G_{MI}⁷ C⁷ F_{MA}⁷ A_b¹³ D^{b9} G_b^{MA}⁹

ri - ño no e - xis - ten ro - sas ni pri - ma - ve - ra, aun - que qui -

C⁷ F_{MA}⁷ G_{MI}⁷ C⁷ A_{MI}⁷ G_{MI}⁷ C⁷

sie - ra de mí no pue - do a - par - tar - te ya. Sin tu ca -

F_{MA}⁷ F⁷ B_b^{MA}⁷

ri - ño son de car - tón to - das las es - tre - llas, y no hay poe -

B_b^{MA}⁷ E_b⁹ A_{MI}⁷ D⁷

sí - a ni hay a - le - grí - a cuan - do no es - tás. Sin ton - te -

G_{MI}⁷ C⁷ F_{MA}⁷ F⁷

rí - as, mi a - mor, te ju - ro que no e - xa - ge - ro, que es que te

B_b^{MA}⁷ E_b⁹ A_{MI}⁷ D⁷

quie - ro y sin tu ca - ri - ño no hay na - da

G_{MI}⁷ C⁷ (strings) tr

más.
NC (F⁶)

(bs.)

D (perc. tacet)

(pn. montuno)

(sample bs.)

G_{MI}^7 A_{MI}^7 $B^b_{MI}^7$ E^b7

add perc.: x x x x x x x

G_{MI}^7 A_{MI}^7 $B^b_{MI}^7$ E^b7 A_{MI}^7 D^7 (etc.)

(etc.)

(Vibes solo)

(with perc.) (8va last x)

(horns, 2nd & 3rd x's)

G_{MI}^7 A_{MI}^7 $B^b_{MI}^7$ E^b7 G_{MI}^7 A_{MI}^7

(bs./pn. etc.)

(3x's) (plus 8va)

(horns)

$B^b_{MI}^7$ E^b7 A_{MI}^7 D^7 E^b D^b C^7

tutti

E (pn. montuno)

(bs.)

F_{MA}^7 F^6 C^9_{SUS} C^7 C^9_{SUS} C^7 F_{MA}^7 F^6 (etc.)

1. 2.

Re - cuer -

F_{MA}^7 F^6 (etc.) (pn./bs. etc. till G)

F_{MA}^7 F^6 C^9_{SUS} C^7 C^9_{SUS} C^7 F_{MA}^7 F^6

do a mi no - vie - ci - ta, mi a - mor a los quin - ce a - ños; yo tra -

F_{MA}^7 F^6 C^9_{SUS} C^7 C^9_{SUS} C^7 F_{MA}^7 F^6

tan - do de be - sar - la y me de - cí - a "si me vuel - ves a to - car te a - ra - ño." Que bo -

F *(Vocal solo)*

ni - to es el a - mor.

Chords: A_{MI}^7 , $D^{7(\#9)}$, G_{MI}^7 , C^7 , C^9_{SUS} , C^7 , F_{MA}^7 , F^6

G *(On cue)* *(Piano solo)* *(Vamp & solo till cue)*

ni - to es el a - mor.

Chords: A_{MI}^7 , $D^{7(\#9)}$, G_{MI}^7 , C^7 , C^9_{SUS} , C^7 , F_{MA}^7 , F^6

(Pn. solo) *(Till cue)*

Chords: A_{MI}^7 , D^7 , G_{MI}^7 , C^7 , F_{MA}^7 , F^6

(On cue) $C^{7(\#9)}$ $F_{MA}^{9(\#11)}$ perc. fill break

H

ño son de car - tón to - das las es - tre - llas, Sin tu ca - ri -

Chords: $B^b_{MA}^7$, E^b_9 , A_{MI}^7 , D^7

(sample bs.) (pn. montuno) *(etc.)*

sí - a ni hay a - le - grí - a cuan - do no es - tás. Sin ton - te -

Chords: G_{MI}^7 , C^7 , F_{MA}^7 , F^7

rí - as, mi a - mor, te ju - ro que no e - xa - ge - ro que es que te

Chords: $B^b_{MA}^7$, E^b_9 , A_{MI}^7 , D^7

quie - ro y sin tu ca - ri - ño no hay na - da más.

Chords: G_{MI}^7 , C^7 , F_{MA}^7 , $B^b_{MA}^7$, F_{MA}^7 , $B^b_{MA}^7$

1. 2. F_{MA}^7 $B^b_{MA}^7$ C^9_{SUS} perc. fill Sin tu ca - ri -

3. F_{MA}^7 $B^b_{MA}^7$ *(Funkier)* F_{MA}^7 $B^b_{MA}^7$ F_{MA}^7 $B^b_{MA}^7$

(sample bs.) *(Vamp, fill & fade)*

Só Danço Samba

(a.k.a Jazz 'n' Samba)

Samba (♩ = 74 - 100)

Antonio Carlos Jobim

Vinicius De Moraes

English Lyric - Normal Gimble

A $C^{\flat 9}$ F^9 D^9

Só dan-ço sam-ba, só dan-ço sam-ba. Vai, vai, vai, vai, vai. Só
The Jazz 'N' Sam-ba, the Jazz 'N' Sam-ba, hear it all a-round. The

D_{MI}^9 G^9 $C^{\flat 9}$ F^9

dan-ço sam-ba, só dan-ço sam-ba. Vai. Só
Jazz 'N' Sam-ba, the Jazz 'N' Sam-ba sound. The

$C^{\flat 9}$ F^9 D^9

dan-ço sam-ba, só dan-ço sam-ba. Vai, vai, vai, vai, vai. Só
Jazz 'N' Sam-ba, the Jazz 'N' Sam-ba, swing-in' soft and low. The

D_{MI}^9 G^9 $C^{\flat 9}$

dan-ço sam-ba, só dan-ço sam-ba. Vai.
Jazz 'N' Sam-ba, the Jazz 'N' Sam-ba, go!

B G_{MI}^7 C^9 (#5) F_{MA}^7 F^6

Já dan-cei o twist a-té de-mais.
Jet from Ri-o, non-stop U.S. A.

A_{MI}^7 D^9 G^7 (#5)

Mas não sei me can-sei do ca-lip-so ao chá chá chá. Só
This new sound came one day, and it's clear that it's here to stay. It's

C $C^{\flat 9}$ F^9 D^9

dan-ço sam-ba, só dan-ço sam-ba. Vai, vai, vai, vai, vai. Só
Jazz 'N' Sam-ba, it's so re-fresh-ing, like a new per-fume. It's

D_{MI}^9 G^9 $C^{\flat 9}$ (F^9)

dan-ço sam-ba, só dan-ço sam-ba. Vai. (*fine*) Só
Jazz 'N' Sam-ba, it's Jazz 'N' Sam-ba, ummm! The

A is often played like thisSolo on form (ABC).
After solos, D.C. al fine

A $C^{\flat 9}$ F^9 D^9

D_{MI}^9 G^9 $C^{\flat 9}$ 1. F^9 2. $C^{\flat 9}$



Photo by Hyou Vielz

EGBERTO GISMONTI

Só Te Esperando

Bright Samba $\text{♩} = 132$

Nelson Faria

(Intro) (1st x) (rhythm gtr.)

1.3.

A B

Ab B

(bs.)

4.

Ab B

A B

(gtr.)

break

A (rhythm gtr.)

E⁶₉

B⁹_{SUS}

B⁹

(etc.)

(gtr.)

3

E^{b6}₉

C⁹_{SUS}

C⁹

3

F_{MA}⁹

B_{MI}⁷

E^{7(b9)}

3

A_{MI}^{9(MA7)}

A_{MI}⁹

A_{MI}⁶

G_{MI}⁹

C^{7(#11)}_{b9}

3

B F_{MA}^{7(#5)}

F⁶

F_{MI}⁹

B⁹

3

E^b_{MA}⁹

E^{b6}₉

B⁹_{SUS}

B⁹

3

C

(gtr.) E_{MI}^9 (bs.) $E_{MI}^9(MA7)$ $A^{13(\#11)}$ (etc.)

$A_{bMI}^9 (G^7(\#9))$ $F^{\#MI}{}^9$ $F^7(\#9)$ E_{MA}^9 $E_{b6/9}$

F_{MI}^9 B_{b9} E_{bMA}^9 $E_{b6/9}$

B^9_{SUS} B^9 B_{b9}_{SUS} B_{b9}

E_{bMA}^9 $E_{b6/9}$ (As is end of last solo) B^9_{SUS} (last x) B^9 (dr. continue)

1. B^9_{SUS} B^9 Till cue B^9_{SUS} (solo pick-ups) B^9 (bs.)

On cue B^9_{SUS} B^9 D.S. al Coda

Form: Intro
Head 2x
Solos (ABC)
Head 1x
to Coda

(1st x) (Solo)

A B A_{bB} B

(Vamp, solo & fade)

Guitar sounds one octave lower than written.

Solamente Una Vez

Agustín Lara
(as played by Beny Moré)

Bolero

A B^b7 E^b $E^{\circ7}$ B^b7 F

So - la - men - te u - na vez, a - mén la vi - da,
You be - long to my heart now and for - ev - er,

B^b7 $F_{MI}7$ B^b7 E^b $(F_{MI}7 B^b7_{SUS})$

so - la - men - te u - na vez, y na - da más. U - na
and our love had it's start not long a - go. We were

E^b $E^{\circ7}$ B^b7 F B^b7

vez na - da más en mi huer - to bri - lló la es - pe - ran - za, la es - pe -
gath - er - ing stars while a mil - lion gui - tars played our love song. When I

$F_{MI}7$ B^b7 E^b B^b7

ran - za que a - lum - bra el ca - mi - no de mi so - le - dad. U - na vez na - da
said "I love you," ev - 'ry beat of my heart said it too. 'Twas a mo - ment like

B E^b $E^{\circ7}$ B^b7 F B^b7

más se en - tre - ga el al - ma, con la dul - ce y to -
this, do you re - mem - ber? And your eyes threw a

$F_{MI}7$ B^b7 E^b $(F_{MI}7 B^b7)$

tal re - nun - cia - ción. Y cuan -
kiss when they met mine. Now we

E^b $E^{\circ7}$ B^b7 F B^b7 (Optional) Φ

do e - se mi - la - gro rea - li - za el pro - di - gio de a - mar - se, Hay cam -
own all the stars and a mil - lion gui - tars are still play - ing. Dar - ling,

$F_{MI}7$ B^b7 E^b B^b7

pa - nas de fies - ta que can - tan en el co - ra - zón. (fine) So - la - men - te u - na
you are the song and you'll al - ways be - long to my heart. You be - long to my

(Take Coda for optional ending)

(Optional) Φ $F_{MI}7$ B^b7 E^b (B^b9_{SUS}) E^b

pa - nas de fies - ta que can - tan en el co - ra - zón.
you are the song and you'll al - ways be - long to my heart.



Photo © David Garten

TATA GÜINES & JOSE LUIS QUINTANA ("CHANGUITO")

Son De Cuba A Puerto Rico

Pablo Milanés

Guaracha

(2-3 Clave)

(as sung by Issac Delgado)

(arranged by Gonzalo Rubalcaba)

(Intro) (Rubato, freely)

Chord progression for Intro: E_{MI}^7 A^7 D_{MA}^7 G^7_{SUS4-3} C_{MA}^7 $F\#^7$ B^7 B^7_{SUS4-3}

(solo pn. ad lib)
(♩ = 156) (Tempo, but freely)

A Chord progression for section A: E_{MI} $B^7_{F\#}$ E_{MI}/G A_{MI}/C E^7/B A_{MI} D^7_{SUS} $F\#_{MI}^{7(b5)}$ B^7 E_{MI} D $C\#_{MI}^{7(b5)}$ $F\#^7$ B^7_{SUS4-3} $B_{MI}^{7(b5)}$ E^7 A_{MI} $G_{MI}^{6/9}$ $F\#^7$ $A\#$ B^7

Cuan - do se al - zó mi ban - de - ra, la tu - ya lo ha - rí - a i - gual.
Y fue e - sa vez la pri - me - ra, que jun - tos qui - si - mos vo - lar.
Mas tar - de u - na voz a - ma - da, gri - tó con mu - cha ra - zón: Cu - ba y
Puer - to Ri - co son de un pá - ja - ro, las dos a - las. Cu - ba y Puer -

(a little faster)

(♩ = 176)

to Ri - co son de un pá - ja - ro, las dos a - las.

Chord progression for section B: $E_{MI}^{9(11)}$ A^{13} D^9 G^7 C^9 $F\#_{MI}^{7(b5)}$ B^7_{SUS} NC E_{MI}^7

(pn. only) (+ bs. w/ perc.)

B (Guaracha) (2-3 Clave)

Chord progression for section B: E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 $F\#_{MI}^{7(b5)}$ B^7 E_{MI} E_{MI}^7 A^7 D_{MA}^7 G^7_{SUS4-3} C_{MA}^7 $F\#^7$ B^7_{SUS} B^7

Puer - to Ri - co, a - la que ca - yó al mar,
que no pu - do vo - lar. Yo te in - vi - to a mi pue - blo y bus - ca - mos jun -
tos, el mis - mo cie - lo.

(sample bs.) (pn. comp./montuno) (etc.)

pn. fill - (perc. play thru)

C (Danzón Feel) (2-3 Clave)

mf Con - di - cio - nes que no tie - nen que ver con ti - rar un ti - ro.

*E*_{MI} (pn. sustained) *G* *D*⁷ *G* *G*^{MA} *7*(#5)

(sample bs.) (perc. etc.)

(etc.)

Nos a - brie - ron el ca - mi - no, mien - tras a ti te de - tie - nen.

*F*_A *B*_A *E*⁷ *A*⁷

Es - ta ta - re - a in - con - clu - sa te - ne - mos que ter - mi - nar.

*D*⁷ *G*⁷ *C*[#]*MI* *7*(b5) *C*⁹ *F*[#]*MI* *7* *E*⁷

Pues quie - ren ver el fi - nal, to - dos los muer - tos de am - bos.

*C*_E *B*_D[#] *G*[#]*MI* *7* *C*[#]*MI* *7* (pn. montuno plus 8va b.)

D (Guaracha) (2-3 Clave)

Por don - de sal - gas yo sal - go, siem - pre te voy a a - po - yar.

(pn. montuno, plus 8va b.) *A*_{MI} *D*⁷ *G*^{MA} *C*^{MA} *F*[#] *7*(b9) *B*⁷(b9) *E*_{MI}(*E*⁷)

(bs.)

tutti 3

Por don - de sal - gas yo sal - go, siem - pre te voy a a - po - yar.

*A*_{MI} *D*⁷ *G*^{MA} *C*^{MA} *F*[#]*MI* *7*(b5) *B*⁷ *E*_{MI} *NC* *E*_{MI} *7*

(bs.) (pn. etc.)

(tutti)
D.S. al Coda

cic lo. pno. fill (perc. play thru)

D^{MA} *G*⁷ *SUS*4-3 *C*^{MA} *F*[#] *B*⁷ *SUS*(b9) *B*⁷

V.S. (Turn page)

E (Danzón Feel) (2-3 Clave)

mf Si - guien - do el mis - mo ca - mi - no, nos vol - ve - mos a en - con - trar,

E_{MI} (pn. sustained) *B⁷* *F[#]* *E_{MI}* *G* *A_{MI}* *C* *E⁷* *B* *A_{MI}* *D_{MI}* *F⁷*

(bs.) (perc., etc.) (etc.)

pa - ra jun - tos re - cla - mar que se cam - bie tu des - ti - no.

F[#]_{MI} *7(b5)* *B⁷* *E_{MI}* *D* *C[#]_{MI}* *7(b5)* *F[#]* *B⁷* *SUS4 - 3*

Y si a - ca - so le ne - ga - ran lo que por fuer - za es de us - ted, yo lo in - vi -

B_{MI} *7(b5)* *E⁷* *A_{MI}* *G* *F[#]* *A[#]* *3* *B* (add 9)

(Guaracha)

f to a vo - lar es - ta vez con el ma - che - te en las a - las. Yo lo in - vi -

E_{MI} *7* *A⁷* *D* *G* *C* *F[#]* *7(b9)* *B⁷* *7(b9)*

(sample bs.) (pn. montuno)

to a vo - lar es - ta vez con el ma - che - te en las a - las.

E_{MI} *7* *A⁹* *D_{MA}* *9* *G⁷* *C_{MA}* *9* *F[#]* *7(b9)* *B⁷* *7(b9)*

(bs.) (pn. comp.) (etc.)

F

E_{MI} *7* (pn. montuno) *A⁷* *D_{MA}* *7* *G* *D_{MI}* *7* *G⁷* *C_{MA}* *7*

Puer - to Ri - co, a - la que ca - yó al mar,

F[#]_{MI} *7(b5)* *B⁷* *3* *E_{MI}* *3* *E_{MI}* *3*

que no pu - do vo - lar. Yo te in - vi - to a mi pueb - lo y bus - ca - mos jun -

tos, el mis - co cie - lo.

A⁷ *D_{MA}* *7* *G¹³* (pn.) (perc. break) *B⁷* *7(b9)* *E_{MI}* *9(11)*

(bs.) (tutti) (bs./tutti)

G

Puer - to Ri - co, Puer - to Ri - co. Por

(sample pn. montuno, plus 8va b.)

E_{MI}^7 (opt. comp 1st x) A^7 D D_{MI}^7 G^7 C

(sample bs.) (1st x) 3

e - so te quie - ro tan - to Puer - to Ri - co.

(1st x pn. gliss.) (etc.)

(etc.)

H (Vocal solo)

E_{MI} A^7 D D_{MI}^7 G^7 C $F\#_{MI}^{7(b5)}$ B^7

(bs. etc.) (pn. montuno)

E_{MI} C^7 B^7 (3x's)

After 3x's,
D.S.S. al Coda Two

Θ^2

I (Perc. solo)

Puer - to Ri - co, Puer - to Ri - co, Puer - to Ri - co,

B^7 (pn. montuno) E_{MI} C B^7 E_{MI} C B^7

(bs.) (etc.)

J (Synth. solo)

Puer - to Ri - co, Puer - to Ri - co, Puer - to Ri - co,

E_{MI} C B^7 E_{MI} C B^7

(synth. "trpts." enter 5th x)
(bs. & pn. etc.)

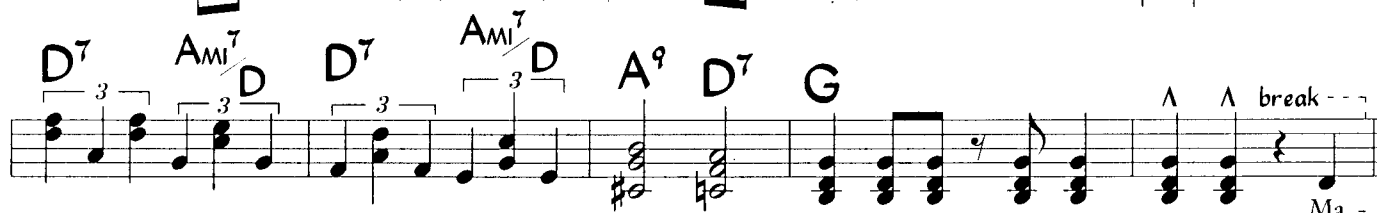
(Vamp, solo & fade)

Son $\text{♩} = 176$
(2-3 Clave)

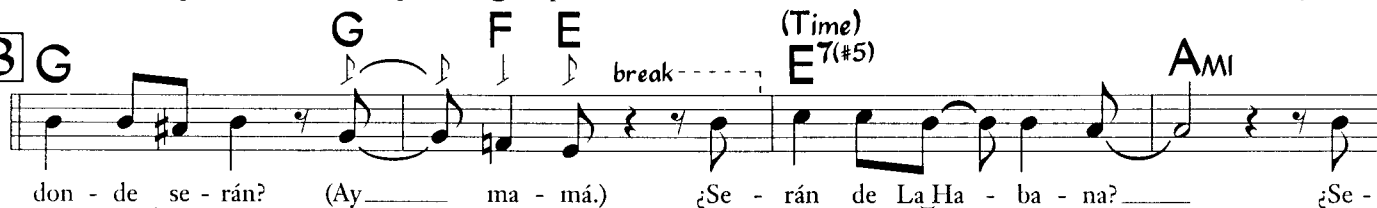
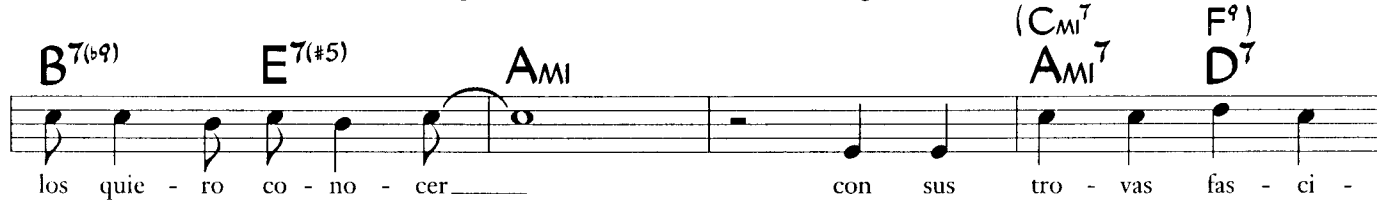
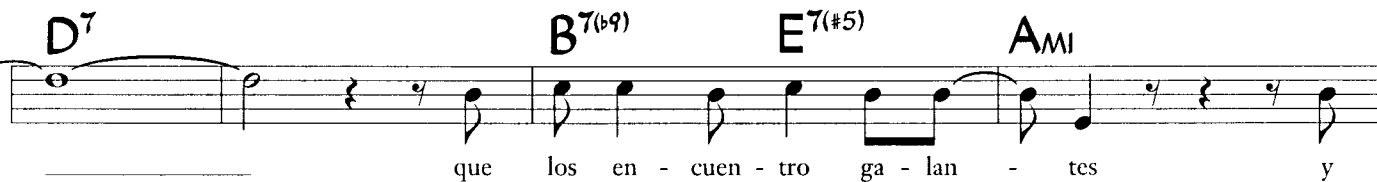
Son De La Loma

Miguel Matamoros

(Intro) G^6



A (Time)



Son de la lo - ma y can - tan el lla - no. Ya ve -
 rá, lo ve - rá. Ma - má e - llos son de la lo - ma,
 ma - má e - llos can - tan el lla - no. Ma - má e - llos son
 de la lo - ma, ma - má e - llos can - tan el lla - no.
 Son de la lo - ma, can - tan el lla - no.
 ¿De
 don - de se - rán? (Ay ma - má.) ¿Se - rán de La Ha - ba - na? ¿Se -
 rán de San - tia - go, tie - rra so - be - ra - na?
 Son de la lo - ma, can - tan el lla - no. Ya ve -
 rá, lo ve - rá.

Song For Chano

Ray Barretto

(arranged by Hector Martignon)

Güiro $\text{♩} = 70$

(Congas)

(Intro) 8/4 3/4 2 (4x's) (etc.) **A** A_{MI}^9 F

$\text{E}^{\text{7}(\text{b}9)}_{\text{G}\#}$ 1. 2. 3. $\text{E}^{\text{7}(\text{b}9)}_{\text{G}\flat}$ B_{MI}^9 $\text{E}^{\text{7}(\text{alt})}$ break (trp./ten./fl.)

B A_{MI}^9 G A_{MI}^9 G F_{MA}^7 G F_{MA}^7 G (ten./fl. trp.) D_{MI}^9 C $\text{B}^{\flat}_{\text{MA}}^9$ C D $\text{E}^{\flat}_{\text{MA}}^9$ $\text{E}^{\text{7}(\text{alt})}$ break (unison) pn. fill

1. A_{MI}^9 G 2. A_{MI}^9 break (bs. melody)

C G^9_{SUS} $\text{G}^9(\#5)$ C_{MA}^9 G^{13} $\text{G}^{\flat 7}(\#9)$ F^{13} $\text{E}^{\text{7}(\#5)}$ A^9 $\text{A}^{\flat 9}$ $\text{B}^{\flat 13}$ $\text{A}^{\flat 13}$ G^{13} $\text{F}^{\#}_{\text{MI}}^{\text{7}(\text{b}5)}$ $\text{B}^{\text{7}(\#5)}$ $\text{C}_{\text{B}^{\flat}}$ F A $\text{F}_{\text{MI}}^6_{\text{A}^{\flat}}$ C_{G} $\text{F}^{\#}_{\text{MI}}^{\text{7}(\text{b}5)}$ F^{13} $\text{E}^{\text{7}(\text{b}9)}_{\text{SUS}}$ $\text{E}^{\text{7}}_{\text{SUS}}$ $\text{E}^{\text{7}(\text{alt})}$ (fl. trp./ten.) pn. fill

D C_{D} D^6 C_{D} D^6 $\text{NC. (F}_{\text{MA}}^9)$ break (ten./fl. trp.) $\text{G}^{\text{7}}_{\text{SUS}}$ $\text{F}^{\#}_{\text{MI}}^{\text{7}}_{\text{SUS}}$ $\text{E}^{\text{7}}_{\text{SUS}}$ $\text{E}^{\flat}_{\text{MI}}^{\text{7}}_{\text{SUS}}$ $\text{E}^{\flat}_{\text{MA}}^9$ $\text{E}^{\text{7}(\text{alt})}$ break (unison)

(fl. trp. ten.) C^6_{G} A_{MI}^9 pn. fill $\text{G}^{13}_{\text{SUS}}$ A_{MI}^9 dr. fill

E (Solos) A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^b_{MA}^9$ C D

$E^b_{MA}^9$ $E^7(alt.)$ A_{MI}^9 **Till cue** $B^7(\#9)_{\#5}$ $E^7(\#9)$ **On cue (last solo)** $A^7(\#9)_{\#5}$

F (Last solo continues) D_{MI}^9 $G^7(b9)$ C_{MA}^9 F^9 $B^7(\#9)_{\#5}$ $E^7(\#9)$ A_{MI}^9 $A^7(\#9)_{\#5}$

D_{MI}^9 $G^7(b9)$ C^9 F^9 $B^7(\#9)_{\#5}$ $E^7(\#9)$

G A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^b_{MA}^9$ C D

$E^b_{MA}^9$ $E^7(alt.)$ (end solo) A_{MI}^9 break (bs. melody) D.S. al Coda

H A_{MI}^9 (with ad lib vocal) F $E^7(\#9)_{G\#}$ 1-3. $E^7(\#9)_{G\flat}$

4. $E^7(\#9)_{G\flat}$ (unis.) C^6_G (trp. ten./fl.) $F^{\#}_{MI}{}^9(b5)$

$F^{\#}_{MI}{}^9(b5)$ F_{MA}^9 1. NC.

E^7_{SUS} $E^7(alt.)$ 2. F_{MA}^9 (fl. trp./ten.) ff (tutti) NC.

Tenor sounds one octave lower than written.

Song For Chano (Rhythm Section)

Güiro $\text{♩} = 70$

(Intro) (Congas) 4x's 2 (etc.) **A** A_{MI}^9 F

mp (bs. w/ pn. 8va b.) poco a poco cresc.

(pn.) $E7(b9)/G\#$ $E7(b9)$ $G\flat$ B_{MI}^9 $E7(alt.)$ break

(bs. w/ pn. 8va b.)

B A_{MI}^9 G A_{MI}^9 G F_{MA}^7 G

(bs. bottom notes, pn. all)

F_{MA}^7 G D_{MI}^9 $B\flat_{MA}^9$ C D

(bs.) 8va

(pn.) $E\flat_{MA}^9$ $E7(alt.)$ break mf A_{MI}^9 NC

(bs.) (sample fill)

A_{MI}^9 G A_{MI}^9 (NC) break (bs. melody)

(bs. & pn.) (bs. & pn.)

C (pn.) G^9_{SUS} $G^9(\#5)$ C_{MA}^9 G^{13} $G\flat^7$ F^{13} $E7(\#5)$ A^9 $A\flat^9$ $B\flat^{13}$ $A\flat^{13}$ G^{13}

(bs. melody)

$F\sharp_{MI}^7(b5)$ $B^7(\#5)$ $C_{B\flat}$ F_A F_{MI}^6 $A\flat$ G $F\sharp_{MI}^7(b5)$ $E7_{SUS}$ $E7_{SUS}$ (pn. fill)

(bs. melody)

$E7_{SUS}$ $E7(alt.)$ break **D** C D^6 C D^6 (end bs. melody)

NC. (bs. + pn. 8va b.)

G^7_{SUS} $F^{\#7}_{SUS}$ E^7_{SUS} $E^{\flat7}_{SUS}$

$E^{\flat}MA^9$ pn. fill $E^7(alt.)$ break C^6_G (bs.) f 2 (etc.)

A_{MI}^9 G^{13}_{SUS} A_{MI}^9 dr. fill

(Solos) E A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^{\flat}MA^9$ C D $E^{\flat}MA^9$

(sample bs.) (etc.)

$E^7(alt.)$ A_{MI}^9 Till cue $B^7(\#9)_{\#5}$ $E^7(\#9)$ On cue (last solo) (last solo continues) $A^7(\flat9)_{\#5}$ F D_{MI}^9 $G^7(\flat9)$ C_{MA}^9 F^9

$B^7(\flat9)_{\#5}$ $E^7(\#9)_{\#5}$ A_{MI}^9 $A^7(\flat9)_{\#5}$ D_{MI}^9 $G^7(\flat9)$ C^9 F^9 $B^7(\#9)_{\#5}$ $E^7(\#9)_{\#5}$

(solo continues) G A_{MI}^9 F_{MA}^9 D_{MI}^9 C $B^{\flat}MA^9$ C D $E^{\flat}MA^9$ $E^7(alt.)$ (end solo)

A_{MI}^9 NC break D.S. al Coda

(bs. + pn. 8va b.) (bs. melody)

Φ H A_{MI}^9 (with ad lib vocal) F $E^7(\flat9)$ $G^{\#}$

mf (bs. + pn. 8va b.)

1-3. $E^7(\flat9)$ $G^{\flat}$ 4. $E^7(\flat9)$ $G^{\flat}$ C^6_G (pn.) 2 (etc.)

$F^{\#}_{MI}^9(\flat5)$ F_{MA}^9 f (bs.) 1. E^7_{SUS}

$E^7(alt.)$ 2. F_{MA}^9 (+15ma) NC.

Sonhos

Funky Samba ♩ = 100

Ivan Lins & Victor Martins

(Intro) G^7_{SUS} (suspended feel)



(Samba)



No ar - ras - tão dos pes - ca - do - res, (bkgr. vocal 2nd x only) (meu _____ a - mor



ve - nham dis - cos vo - a - do - res, (bkgr. vocal 2nd x only) (meu _____ a - mor



le - man - já de por - ce - la - na, car - ru - a - gens, ca - ra - va -
vi - nham sei - os de se - rei - as, meu São Jor - ge en lu - a che -



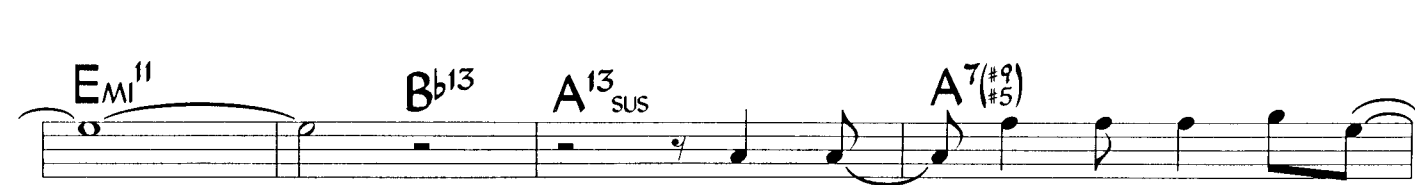
nas, num pai - nel de fli - pe - ra - ma.
ia, meus cas - te - los de a - re - ia.



Vi - nha tu - do que eu so - nha - (chorus) Meu cor - dão de car - na -



val, a pai - xão mais tro - pi - cal.



Meu São João jun - to às fo - guei -

D¹³ ras, mi - nhas **D¹³_{SUS}** fes - tas bra - si - lei **D¹³** - ras

no ar - rai - al. **D¹³_{SUS}** **D¹³** **G¹³_{SUS}** **NC.** **G octaves** (vocal tacet on D.S.) 2. No ar - ras

(horns)

tão dos pes - ca - do - **NC.**

D.S. al Coda
(with repeat)

NC. (dr. x x x) **C** **C⁹_{SUS}** **C⁹** **C⁹_{SUS}** **C⁹** to - da vez que eu qui

F^{MA}⁹ zer so - nhar. **B^{b13}_{SUS}** **B^{b9}**

B^{MI}^{7(b5)} Vou bus - car **E^{7(b9)(#5)}** **E^{7(#5)}** no mar.

C^A **D^A** **G⁹_{SUS}** **G⁷**

(Vamp & fade)

(2nd verse)

No arrostão dos pescadores.
Vinha o céu dos sonhadores.
Feito à mão por bordadeiras,
com laternas de traineiras

Vinha tudo que eu sonhava. (meu amor)
Vinha o rio que eu pescava. (meu amor)
Meus tesouros e meus mapas,
meus navios em garrafas,
meu destino de pirata.

Sonhos (Rhythm Section)

Funky Samba ♩ = 100 (suspended feel)

(Intro) G^7_{SUS} (light bs. & dr. fills)



(Samba) (w/ synth. sustained chordsthroughout)



A

("xylophone/organ" synth.)

(w/ sust. synth. chords)

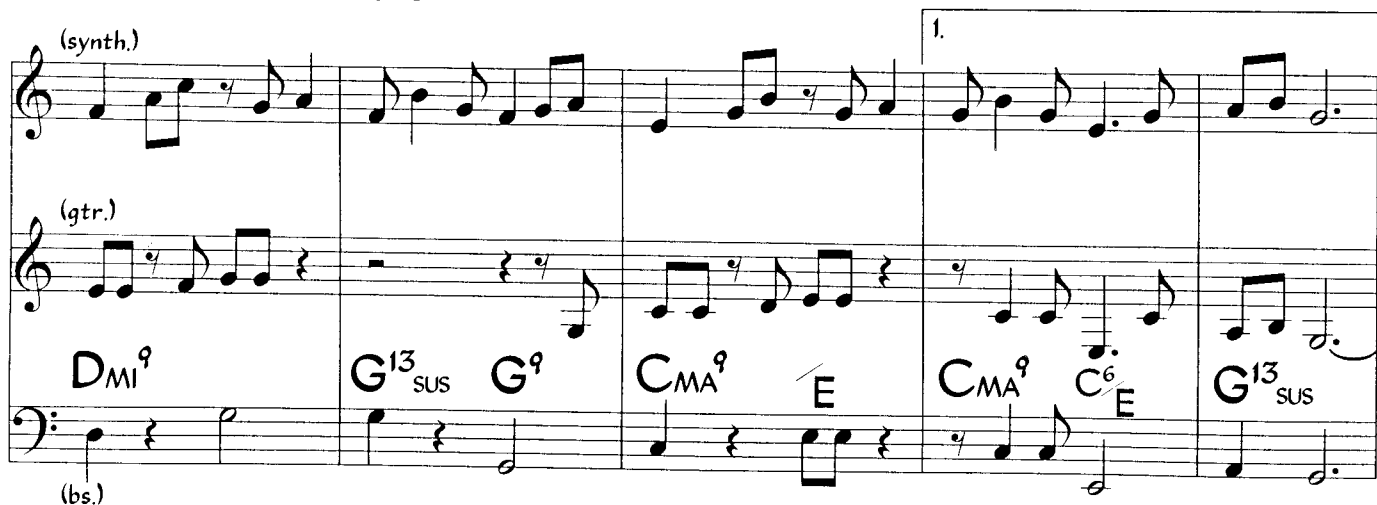


tutti-----



(synth.)

(gtr.)



(synth.)

2.

(gtr.)

(bs.)

G^{13}_{SUS} G^9 C^{MA^9} $B^{MI^7(b5)}$ $B^{7(b5)}_{D\#}$ $E^{7(b9)}_{(\#5)}$

[B] A^{MI^9} (synth. sustained) F^{MA^9} B^{b13} $E^{MI^{11}}$ (etc.) B^{b13}

(perc.)

(bs. w/ gtr. 8va)

A^{13}_{SUS} $A^{7(\#9)}_{(\#5)}$ D^{13} D^{13}_{SUS} D^{13}

(horns)

D^{13}_{SUS} D^{13} G^{13}_{SUS} NC. G octaves

tutti

(dr.)

D.S. al Cod (with repeat)

(dr.)

[C] (perc. play 8th notes) gtr. fill (tacet 1st 2x's) 2. (etc.)

(high gtr.) C^9_{SUS} C^9 C^9_{SUS} C^9 (etc.)

(bs.)

F^{MA^9} B^{b13}_{SUS} B^{b9} $B^{MI^7(b5)}$

(bs.)

perc. continues

(tutti)

$E^{7(b9)}_{(\#5)}$ $E^{7(\#5)}$ C_A D_A G^9_{SUS} G^7

Soy Antillana

Marylin Pupo
(as played by Celia Cruz
and Sonora Ponceña)

f (horns)
bs. *pn. montuno*
*AMI*⁶ *AMI*⁶ *NC.* (pn.) (horns) *AMI*⁷ *AMI*⁶
*AMI*⁶ *AMI*⁶ *E*^{7(#9)} *AMI*⁶ Co - mo me
tutti break - - - -

A
S.

sien-to tan an - ti lla - na me an - dan pi - dien - do de - fi-ni-ción. (D.S.) 1. Co-mo me
 (D.S.) 2. Por-que lo
 (D.S.) 3. Y no es po - (etc.)
 (pn., sample montuno, octaves) *AMI* *AMI*^(#5) *E*^{7(b9)} *AMI* *AMI*^(#5) *AMI* (etc.)
*B**MI*^{7(b5)} *E*^{7(b9)} *AMI*⁷ *AMI*⁶ *B**MI*^{7(b5)} *E*^{7(b9)} *AMI*⁷ *AMI*⁶
 mis - mo yo soy cu - ba - na, do - mi - ni - ca - na, que bo - rin - ca - na. Es que mis
 si - ble de - cir qué sien-to, que per-te - nez-co so - la u - na de e - llas. Por-que Bo -

B (Solo Vocal 1st x)
 Coro on D.S.

is - las son más her - ma - nas, son u - na so - la en mi co - ra - zón. No de - be
 rin - quen, Cu - bay Quis-que - ya son u - na so - la en mi co - ra - zón. *NC.*
*B**MI*^{7(b5)} *E*^{7(b9)} *AMI*⁷ *AMI*⁶ *B**MI*^{7(b5)} *E*^{7(b9)} (pn./bs. low note 8va)

ha - ber se - pa - ra - ción. No pue - de ha - ber di - fi - ni - ción. *f* (horns) *AMI*⁶
 Bai - la - mos
 Ba - jo la
tutti break - - - -

C

con un com - pás muy nues - tro, nos e - mo - cio - na un mis - mo son. Y aun - que la
som - bra de tus pal - ma - res, can - tan sus hom - bres him - nos de fé, y la es - pe -

G (pn. ad lib) **C⁶** **G⁷** **C**

(bs.) (etc.)

be - lla mar nos se - pa - ra for - ma - mos jun - tas u - na na - ción, y las an -
su - ra de sus mai - za - les, se es - cu - cha el e - cho de los Ur - fia - les. Mien - tras de -

B_{MI}^{7(b5)} **E^{7(b9)}** **A_{MI}⁷** **A_{MI}⁶** **B_{MI}^{7(b5)}** **E^{7(b9)}** **A_{MI}⁷** **A_{MI}⁶**

(pn., sample montuno, octaves) (etc.)

ti - llas se re - co - no - cen co - mo las fru - tas de más sa - bor. No de - be
ba - jo de un co - co - te - ro hue - le a ta - ba - co, ca - ña y ca - fé.

B_{MI}^{7(b5)} **E^{7(b9)}** **A_{MI}⁷** **A_{MI}⁶** **B_{MI}^{7(b5)}** **E^{7(b9)}** **NC**

(pn./bs. low note 8va)

ha - ber se - pa - ra - ción. No pue - de ha - ber de - fi - ni - ción. Co - mo - me

A_{MI}⁶

(horns) (tutti) break - - - D.S. al Coda (with repeats)

(horns) (horns) (pn. montuno) (Trp. solo) (etc.)

A_{MI}⁶ **A_{MI}⁶** **E^{7(b9)}** **A_{MI}** **A_{MI}^(#5)** **E^{7(b9)}**

(tutti) break - - - (sample bs.)

(Vocal solo) (On cue) (Piano solo) (Vamp till cue)

A_{MI} **A_{MI}^(#5)** **E^{7(b9)}** **A_{MI}⁶**

F¹³ **B_{MI}^{7(b5)}** **E⁷** **A_{MI}⁷** **D⁷** **B_{MI}^{7(b5)}** **E⁷** **(4x's)**

V.S. (turn page)

f (horns) A_{MI}^6 G^7 F^7 E^7 C_{MI}^7 F^7 $B_{MI}^{7(b5)}$ E^7 A_{MI}^6

(bs.) 3 (tutti) break-

H

(pn.) C D_{MI}^7E A_{MI} NC.

(bs./pn. L.H.)

(horns)

(pn.) C D_{MI}^7E A_{MI} NC.

(horns)

$E^7(\sharp 11)$

(time continues)

I

mf (pn., octaves) NC. (A_{MI}) ($E^7(alt.)$) (A_{MI}) ($E^7(alt.)$)

(bs.)

NC. (A_{MI}) ($E^7(alt.)$) (A_{MI}) ($E^7(alt.)$)

J (horn harmonies differ from montuno)

(horns) *mf* A_{MI}^7 A_{MI}^6 $E^7_{SUS} (b9)$ $E^7(b9)$ A_{MI}^7 A_{MI}^6 $E^7_{SUS} (b9)$ $E^7(b9)$ (4x's)

(sample bs.) (pn. montuno) (etc.) (last x)

f (horns, octaves) A_{MI}^6 break A_{MI}^6 (horns) A_{MI}^7 A_{MI}^6 $E^7_{SUS} (b9)$ $E^7(b9)$ (etc.)

(tutti) (Vocal solo) A_{MI}^7 A_{MI}^6 $E^7_{SUS} (b9)$ $E^7(b9)$ **K** (Vocal solo) A_{MI}^7 A_{MI}^6 $E^7_{SUS} (b9)$ $E^7(b9)$ (coro etc. through **L**)

An - ti - lla - na, (Vamp till cue)

L (On cue) (w/ Vocal solo & coro)

(I horns) A_{MI}^9 D^{13} $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^9 D^{13} $B_{MI}^7(b5)$ $E^7(b9)$ $B_{MI}^7(b5)$ $E^7(b9)$ (etc.) (II horns)

(I horns) A_{MI}^9 D^{13} $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^9 D^{13} $B_{MI}^7(b5)$ $E^7(b9)$ $B_{MI}^7(b5)$ $E^7(b9)$

(II horns) A_{MI}^7 D^9 $B_{MI}^7(b5)$ $E^7_{SUS} (b9)$ **M** (Vocal solo) A_{MI}^7 D^9 $B_{MI}^7(b5)$ $E^7_{SUS} (b9)$ (bs. etc.) An - ti - lla - na, (Vamp till cue)

f (horns) A_{MI}^6 G^7 F^7 E^7 C_{MI}^7 F^7 $B_{MI}^7(b5)$ E^7 D^{13} (tutti)

This is a condensed version of the recorded arrangement.

Suavecito

Ignacio Piñeiro

(as played by Orquesta Sensación)

Cha-Cha-Chá ♩ = 112

(Intro) (fl. 8va)

(Coro)

(lead vocal)

(pn./fl.)

(bs.)

Sua - ve - ci - to, sua - ve - ci - to. A tí te gus -

E_{MI} A A E_{MI} A A E_{MI} A A E_{MI} A A

A

(fl. 2nd x)

ta mu - cho con Ca - ro - la el son de al - tu - ra
sa que bien des - pa - ci - to cuan - do lo bai - las

D D_{MA} G (strs. 8va)

(bs.) (pn. arpeggios) w/ pn./strs. (pn. comp) w/ pn./strs. -

con sa - bro - su - ra bai - lar - lo a so
con tú chi - qui - to

G G A¹³ D D⁶

w/ pn./strs. -

las. Lo mis - mo a pri - con - ten - ta di - ces. Sua - ve -

D D⁶ G A¹³ D D⁶ D D⁶

(Coro)

B

(Vocal solo)

(Coro)

ci - to, sua - ve - ci - to. Sua - ve -

E_{MI} A A⁷ E_{MI} A A⁷ E_{MI} A A⁷ E_{MI} A A⁷

(bs.) (pn. montuno)

C (Vocal solo) (Coro)

ci - to, sua - ve - ci - to. Sua - ve - ci - to, sua - ve -

(bs.) (etc.)

ci - to. El son es lo más su - bli - me pa - ra el al - ma di - ver -
U - na lin - da se - vi - lla - na le di - jo a su ma - ri -

(A tempo) (Coro)

tir. Se de - be rí - a de mo - rir quien por la buc - no no lo es - ti - me. Sua - ve -
di - to me vuel - vo lo - ca chi - qui - to por la mú - si - ca cu - ba - na. Sua - ve -

ritard. --- (tutti) (bs.)

D (Vocal solo) (Coro) (Fl. solo)

ci - to, sua - ve - ci - to. Sua - ve - ci - to, sua - ve - ci - to.

(Fl. solo) (On cue) (Coro)

1-3. 4.

(Vamp & solo till cue)

Su - a - ve, su - a - ve ma - mi - ta, su - a - ve ma - mí. Sua - ve -

G (Vocal solo)

ci - to, sua - ve - ci - to. Sua - ve -

(Vamp & fade)

Sample piano:

B, **C** EMI A A7 EMI A A7 2 etc. (plus 8va b.) etc.

Strings:

B, **C** EMI A A7 EMI A A7 2 etc. **F** to end EMI A A7 EMI A A7 2 etc.

Tapete Mágico

Caetano Veloso
(as sung by Gal Costa)

Freely

(Verse) $G^9(\#5)$ CMA^9 G/B Ami^9 GMI^9 FMA^9 Bb^9_{SUS} Eb^9MA^9

Os o-lhos de Car-men Mi-ran-da mo-vi-am-se, dis-cos voa-do-res fan-tás-ti-cos. No

$EMI^7(b5)$ Bb^7 $A^{(add 9)}$ $C^\#$ Bb^{13} A^{13} Eb^9 DMI^9

pal-co Ma-ri-a Be-thâ-nia, de-se-nha-se to-das as cha-mas do pás-sa-ro. A

FMA^9 $F^\#MI^7(b5)$ $B7(b^9)$ $EMI^{(MA7)}$ EMI^7 A^9_{SUS} $A^9(\#11)$

dan-ça de Chap-lin, o show dos Rol-ling Stones, a ro-ça do O-pó A-fon-já. Mas

D^9 $D^{b13}(\#11)$ $G7(\#11)$

na-da é mais lin-do que o so-nho dos ho-mens fa-zer um ta-pe-te vo-ar

(Samba Canção)

$\text{♩} = 104$

(oboe) CMI^9 (sustained chords) (elec. pn.) (sample bs.)

A (oboe) CMI^9 So-bre um ta-pe-te má-gi-co eu vou can-tan-do GMI^9 (etc.)

CMI^9 So-bre - vôo a Ba - i - a de Gua - na - ba - ra, (etc.)

(sample bs.) CMI^9 sem-pre um chão sob os pés, mas lon-ge do chão, $D^7_{F^\#}$ FMI^6

Ab^9_{SUS} ro-ças man-guei-ras de Be-lém do Pa-rá, GMI^9

ma-ra-vi-lha sem me-do, eu vou on-de e quan-do

pa-ro-so-bre a Pau-lis-ta de ma-dru-ga-da,

1. $B^b M I^9$ G^7 $G^7_{SUS} (b9) G^7$

me con - duz meu dé - se - jo e mi - nha pai - xão.

2. $B^b M I^9$ $D^b M A^9$ C^9_{SUS} C^7

vol - to pra ca - sa quan - do que - ro vol - tar. **D.S. al Coda (with repeat)**

$D^b M A^9$ $F M I^6$ C $C M A^9$ $F M I^6$ $F M I^6$ C

A bor - do do ta - pe - te vo - cê tam - bém po - de vi - a - jar,

$C M A^9$ $F M I^6$ C $C M A^9$ $F M I^6$ C

a - mor. Bas - ta can - tar co - mi - go e vir co - mo eu vou.

(elec. pn./flutes) $C^{(add 9)}_{(omit 3)}$ $B^b 6/9$ A^b D^b $C^{(add 9)}_{(omit 3)}$ $B^b 6/9$ A^b D^b

(bs. w/ elec. pn.) (optional D.S. for solos)

(Ending) $C M I^9$ $G M I^9$ $F M I^9$ $E^b M I^9$

(oboe/elec. pn.) (bs. sustained)

$D M I^{11}$ G^9_{SUS} $C M I^9$

(bs./el. pn. fills)

2nd Verse, letter A on D.S.:

Vejo o todo da festa dos navegantes,
 paio sobre a cidade do Salvador.
 Quero de novo estar onde estava antes.
 Passo pela janela do meu amor.

Costa Brava, Saara, todo o planeta;
 luzes, cometas, mil estrelas do céu;
 pontas de luz vibrando na noite preta;
 tudo quanto é bonito, o tapete e eu.

(to Coda)

Te Desafío

Roberto Yanes
(as played by Tito Puente)

Bolero $\text{♩} = 74$

f $A_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ **A** $C_{MI}^{7(b9)}$ $C_{MI}^{7(b9)}$ $C_{MI}^{7(b9)}$ $D_{MI}^{7(b9)}$ $E_{b_{MI}}^{7(b9)}$ $A_{b_{MI}}^{7(b9)}$ $D_{b_{MA}}^9$

Ol - ví - da - me si pue - des te de - sa - fi - o. —

$G_{b_{MA}}^9$ $C_{MI}^{7(11)}$ $F^{7(b9)}$

mf A - rrán - ca - te e - sos be - sos que se que - da - ron co - mo

$B_{b_{MA}}^{7(b9)}$ $F_{MI}^{7(b9)}$ $B_{b_{MI}}^{7(b9)}$ $E_{b_{MI}}^{7(b9)}$ $A_{b_{MI}}^9$

per - las de lu - na, — o de ro - cí - o, — en tus la - bios de fue - go

$D_{b_{MA}}^9$ $E_{b_{MI}}^{7(b9)}$ $F_{MI}^{7(b9)}$ $D_{b_{MA}}^{7(b9)}$ $C_{MI}^{7(b9)}$ $F^{7(b9)}$ C_{MI}^9 $F^{7(b9)}$ F^9

que me be - sa - ron. Ol - ví - da - me si pue - des, si lo con -

$B_{b_{MA}}^{7(b9)}$ $A_{b_{MI}}^{13}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$ **B** $A_{MI}^{7(b5)}$ $D^{7(b9)}$ $A_{MI}^{7(b5)}$ $D^{7(b9)}$

si - gues. — Pue - des de - cir - le al mun - do —

$G_{MI}^{(MA7)}$ C^9 $G_{MI}^{(MA7)}$ C^9 $G_{MI}^{7(b9)}$ C^7 $G_{MI}^{7(b9)}$ C^7

que tus a - mo - res — son — de u - na vi - da bre - ve

$G_{MI}^{7(b9)}$ C^7 $C_{MI}^{7(b9)}$ $F^{7(b9)}$ $F^{7(b9)}$ $F^{7(b9)}$ **C** $C_{MI}^{7(b9)}$ $C_{MI}^{7(b9)}$ $D_{MI}^{7(b9)}$

co - mo las flo - res. *f* A - rrán - ca - te si pue - des *f*

$E_{b_{MI}}^{7(b9)}$ $A_{b_{MI}}^{7(b9)}$ $D_{b_{MA}}^{7(b9)}$ $E_{b_{MI}}^{7(b9)}$ $F_{MI}^{7(b9)}$ $E_{b_{MI}}^{7(b9)}$ $D_{b_{MA}}^{7(b9)}$ $B_{b_{MI}}^{7(b9)}$ G^7 $G_{b_{MA}}^{7(b9)}$

es - te a - mor mí - o. — *mf*

$C_{MI}^{7(11)}$ $C_{MI}^{7(b9)}$ $C_{MI}^{7(b9)}$ $D_{MI}^{7(b9)}$ $F^{7(b9)}$ $B^9(b5)$ $\emptyset$ NC. (horns) $G_{b_{MA}}^{7(b9)}$

Ol - ví - da - me si pue - des, — te de - sa - fi - o. —

$F7(\sharp 11)$ D D^bMA^9 G^b13 $F13$ $E13$ G^b13 $F13$ $E13$ G^b13 $F13$
 (saxes) (trbs.) (tutti, plus 8va)

$E13$ E^b13 $D13$ $E13$ E^b13 $D13$ $E13$ E^b13 D bass ($D7(\sharp 9)$) GMI ($MA7$) (7) (6) ($\sharp 5$) GMI^9
 (top note)

D.S. al Coda

B^bMA^7 $E^b13(\sharp 11)$ A^bMA^7 $D^b13(\sharp 11)$ (trps./perc.) 3 $b8$
 fi - o, te de - sa - fi - o, te de - sa - fi - o. f (trbs.) 3

Te Desafío (Horns)

Bolero ♩ = 74

[illegible]

The musical score for "The Sound of Silence" features a guitar and brass arrangement. The guitar part is written on a single staff with a key signature of one flat (B-flat) and a 4/4 time signature. The brass part is written on a single staff with a key signature of one flat (B-flat) and a 4/4 time signature. The guitar part includes chords GMI7 and C7, and the brass part includes chords GMI7 and C7. The score is divided into four measures. The first measure shows the guitar playing a GMI7 chord and the brass playing a C7 chord. The second measure shows the guitar playing a GMI7 chord and the brass playing a C7 chord. The third measure shows the guitar playing a GMI7 chord and the brass playing a C7 chord. The fourth measure shows the guitar playing a CMI7 and F7(b9) chord and the brass playing a F7(b9) chord. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for "The Sound of Silence" featuring a saxophone and alto solo. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "moderate". The score begins with a common time signature (C) in a box. The first measure is a whole rest. The second measure contains a triplet of eighth notes: B-flat, C-sharp, and D, marked with an accent (>) and a forte (f) dynamic. The third measure is a whole note chord: E-flat major triad (E-flat, G, B-flat) with a tritone substitution (trps.) indicated. The fourth measure is a whole note chord: A-flat major triad (A-flat, C, E-flat) with a tritone substitution (trps.) indicated. The fifth measure is a whole note chord: D-flat major triad (D-flat, F, A-flat) with a tritone substitution (trps.) indicated. The sixth measure is a whole note chord: E-flat major triad (E-flat, G, B-flat) with a tritone substitution (trps.) indicated. The seventh measure is a whole note chord: F major triad (F, A, C) with a tritone substitution (trps.) indicated. The eighth measure is a whole note chord: E-flat major triad (E-flat, G, B-flat) with a tritone substitution (trps.) indicated. The score ends with a double bar line. Below the staff, there are two performance instructions: "f (saxes/trbs., top note)" under the first measure and "mf (solo alto w/ sustained chords)" under the fifth measure.

$D^b_{MA}7$ $B^b_{MI}7$ $G7$ $G^b_{MA}7$ $C_{MI}7(11)$ $C_{MI}7C^{\#}_{MI}7D_{MI}7$ $F7(1^b9)$ $B^9(1^b5)$ ϕ

(alto w/ chords) (tutti) 3

(trps.) $G^b_{MA}7$ (saxes) $F7(\#11)$ $D^b_{MA}9$ (trbs.)

D

(+ 8va)

f (tutti, top note)

G^b13 $F13$ $E13$ G^b13 $F13$ $E13$ G^b13 $F13$ $E13$ E^b13 $D13$ $E13$ E^b13 $D13$ $E13$ E^b13

D bass ($D7(1^b9)$)

(top note)

$G_{MI}(MA7)$ (7) (6) ($\#5$) $G_{MI}9$

D.S. al Coda

(brass, top notes) $B^b_{MA}7$ $E^b13(\#11)$ (saxes, top note) $A^b_{MA}7$ $D^b13(\#11)$ *f*

(trps.) 3 (trbs.) 3

f

Te Desafío (Bass)

Bolero ♩ = 74

f (tutti) *A* *Ami*^{7(b5)} *B^bmi*⁷ *B^bmi*⁷ *Cmi*⁷ *Cmi*⁷ *C[#]mi*⁷ *D^bma*⁷ *E^bmi*⁷ *A^b7(b9)* *D^bma*⁹ *G^bma*⁹ (etc.)

*Cmi*⁷⁽¹¹⁾ *F7(b9)* *B^bma*⁷ *Fmi*⁷ *B^b7* *mf*

*E^bmi*⁷ *A^b9* *D^bma*⁹ *E^bmi*⁷ *Fmi*⁷ *D^bma*⁷ *Cmi*⁷ *F7*

*Cmi*⁹ *NC.* *F7(b9)* *F9* *B^bma*⁷ *A^b13* *Ami*^{7(b5)} *D7(b9)* (tutti)

B *(Ami*^{7(b5)} *D7(b9)* *)* *(Gmi*^(MA7) *C9* *)* *mf* (as is)

*(Gmi*⁷ *C7* *)* *Cmi*⁷ *F7(#11)* *break--* *(tutti)* *f*

C *Cmi*⁷ *C[#]mi*⁷ *Dmi*⁷ *E^bmi*⁷ *A^b7(b9)* *D^bma*⁷ *E^bmi*⁷ *Fmi*⁷ *E^bmi*⁷ *D^bma*⁷ *B^bmi*⁷ *G7* *G^bma*⁷ *mf*

*Cmi*⁷⁽¹¹⁾ *Cmi*⁷ *C[#]mi*⁷ *Dmi*⁷ *F7(b9)* *B9(b5)* *NC.* *G^bma*⁷ *F7(#11)*

D *D^bma*⁹ *f* *G^b13* *F13* *E13* *G^b13* *F13* *E13* *G^b13* *F13* *E13* *E^b13* *D13* *E13* *E^b13* *D13* *E13* *E^b13*

NC. *(D7(b9))* *Gmi*^(MA7) *(7)* *(6)* *(#5)* *Gmi*⁹

*B^bma*⁹ *E^b13(#11)* *A^bma*⁷ *D^b13(#11)* *(trps.)* *D.S. al Coda* *f* (arco)



Photo by Mark Holston

TITO PUENTE & GIOVANNI HIDALGO

Tin Tin Deo

Music - Walter "Gil" Fuller

Lyric - Chano Pozo

(as played by Dizzy Gillespie)

Afro-Swing

(Intro)

Intro

(perc. set-up)

(pn. tacet 1st x)

$F_{MI}^9(MA7)$

$C^{7(\#9)}$

(bs. w/ pn. 8va b.)

2 last x

(Vamp)

A

(sample bs.)

(F_{MI}^{MA7})

F_{MI}^6

$E^b_{MI}^6$

$D^b_{MA}^9$

$C^{7(\#9)}$

F_{MI}^6

$D^{7(alt.)}$

$(G^{7(alt.)})$

$G_{MI}^{7(b5)}$

$G^b_{MI}^9(13)$

(etc.)

F_{MI}^6

$E^b_{MI}^6$

$D^b_{MA}^9$

$C^{7(b9)}$

F_{MI}^9

B^b^9

E^b^9

$D^{7(\#9)}$

$C^{7(\#9)}$

F_{MI}^6

$C^{7(\#9)}$

(bs. w/ pn. 8va b.)

1.

2.

$C^{7(\#9)}$

F_{MI}^6

F_{MI}^6

B (opt. Swing)

Chords: $B^b M I^9$, $B^b M I^9$, $E^b 13^{\flat 9}$, $A^b M A^7$, $D^b 9^{(11)}$

($C M I^7$ $F 7^{\flat 9}$)
dr. fill on head

break on head----

Chords: $B^b M I^9$, $B^b M I^9$, $E^b 13^{\flat 9}$, $A^b M A^9$, $D M I^7^{\flat 5}$, $G 7^{\flat 9}$, $D M I^7^{\flat 5}$

(Afro)

Chords: $C 7^{\sharp 9}$, $F M I^6$

(bs. w/ pn. 8va b.)

Chords: $C 7^{\sharp 9}$, $F M I^6$

Solo on form (AAB), no breaks

(Ending)

(Solo ad lib)

Chords: $C 7^{\sharp 9}$, $F M I^9(M A^7)$

(bs. w/ pn. 8va b.)

(optional fine)

(optional fine)

(Vamp, solo & fade)
or
(Vamp till cued fine)

In letter B, chords are 2 beats each during solos and kicks may be ignored.
Chords in parentheses at letter A are alternate changes

Guaguanco $\text{♩} = 138$
(3-2 Rumba Clave)

To Wisdom The Prize

Larry Willis
(as played by the Ft. Apache Band)

Intro *pn. 8va* (piano fills)

(trp. alto/ten.) *mf* NC F_{MI}^9 $D^b_{MA}7/F$ F_{MI}^9 $D^b_{MA}7/F$ F_{MI}^9 $D^b_{MA}7/F$ (etc.)

(sample bs.) (piano fills) F_{MI}^9 $D^b_{MA}7/F$ F_{MI}^9 $D^b_{MA}7/F$ (3x's)

A (legato) (see notes at end) 3

(horns) $F_{MI}^9(MA7)$ $B^b_{MI}^9(MA7)$ $E^b_{13}SUS$ (etc.)

$E^b_{13}(\#5)$ $A^b_{13}SUS$ $A^b_{13}(\#9)$

$G_{13}SUS$ $G_{13}(\#9)$ (unis.) **B** $C_{MA}7$

F_{MI}^9 $G^b_{MI}^{11}$ $B_{13}(\#9)$ (chords both x's) (pn.)

C piano fill- *pn. 8va*

E_{MI}^{11} (trp. alto/ten.) $C_{7}(\#11)$ break-

(sample bs.) (tutti)

D (piano fills)

(trp. alto/ten.) F_{MI}^9 $D^b_{MA}7/F$ F_{MI}^9 (sample bs.) (etc.)

D^bMA⁷ F (piano fills) F_{MI}⁹ D^bMA⁷ F F_{MI}⁹ D^bMA⁷ F (on repeat)

(Solos) (last solo is piano) F_{MI}⁹ B^bMI⁹ E^b_{SUS} E^b7(^b9) A^b_{SUS} A^b7(^b9)

G⁹_{SUS} G⁷(^b9) C_{MA}⁹ F_{MI}⁹ F[#]_{MI}⁹ B⁷([#]11)

Till cue F_{MI}⁹ C⁷(alt.) F_{MI}⁹ D^bMA⁷ F F_{MI}⁹

D^bMA⁷ F F_{MI}⁹ D^bMA⁷ F F_{MI}⁹ D^bMA⁷ F

On cue (piano solo continues) C⁷(alt.) 8va (pn.) break (loco) (pn.) F_{MI}⁹

(piano solo continues) F_{MI}⁹ D^bMA⁷ F F_{MI}⁹ D^bMA⁷ F (2nd x end solo)

D.S. al Coda (with repeat)

(Piano solo) F_{MI}⁹ D^bMA⁷ F_{MI}⁹ D^bMA⁷ (horns)

F_{MI}⁹ D^bMA⁷ F_{MI}⁹ D^bMA⁷ (Vamp, solo & fade)

Tombo in 7/4

Samba (7/4) ♩ = 126

Airto Moreira

(Intro)

A⁹_{SUS} (4th x add vocal ad lib & elec. pn. comp)

(On cue)

1st x, solo bass
2nd x, add gtr. 8va
3rd x, add dr.

(Vamp till cue)

(vocal w/ gtr.)

break

A

(vocal w/ gtr.)

G⁶/₉ E⁷_{SUS} A^{SUS} (add 9) A⁶/₉ C^{MA} E⁷_{SUS} D A^{SUS} (add 9) A⁶/₉ (etc.)

(bs.)

(vocal w/ gtr.)

G⁶/₉ E⁷_{SUS} A^{SUS} (add 9) A⁶/₉ C^{MA} E⁷_{SUS} D A^{SUS} (add 9)

B

A^{MI} (dr. continue) D⁶/_A D^{MI}/_A A^{MI} (bs. A pedal sustained)

A^{MI} D⁶/_A A^{SUS} (add 9) break

C

G⁶/₉ E⁷_{SUS} A^{SUS} (add 9) A⁶/₉ C^{MA} E⁷_{SUS} D A^{SUS} (add 9) A⁶/₉ (bs. like [A])

G⁶/₉ E⁷_{SUS} A^{SUS} (add 9) A⁶/₉ C^{MA} E⁷_{SUS} D A^{SUS} (add 9) break (vocal)

D (Samba)

D^{MI} G¹³ C^{MA} G^{b9}(#11) F^(add 9) E^{MI} (bs. in 2)

A^{MI} E^{b9}(#11) D^{MI} G¹³ C^{MA} G^{b9}(#11)

F^(add 9) E^{MI} A¹³_{SUS} (on repeat) break (E^{b9}(#11)) 2. A¹³_{SUS} (dr. (or perc.) solo)

(Dr. or Perc. solo) **E NC.**

Open (bs.)

F **NC.** (organ) (bs. A pedal)

G $G^{\frac{6}{9}}_A$ $A^{\frac{6}{9}}$ $G^{\frac{6}{9}}_A$ $A^{\frac{6}{9}}$ (bs. etc.) $G^{\frac{6}{9}}_A$ $A^{\frac{6}{9}}$ $G^{\frac{6}{9}}_A$ $A^{\frac{6}{9}}$

(Elec. pn. solo) **H** $G^{\frac{6}{9}}_A$ $A^{\frac{6}{9}}$ (sample bass) (On cue) $G^{\frac{6}{9}}_A$ (organ)

I $A^{\frac{6}{9}}$ B_A (Vamp till cue) $A^{\frac{6}{9}}$ (bs. etc.)

2. NC. (A pedal) break (vocal) $(E^{\flat 9}(\#11))$ D.S. al Coda One (Φ^1) (with repeat)

Φ^1 A^{13}_{SUS} break (vocal w/ gtr.)

D.S.S. al Coda Two (Φ^2) (no repeat)

NC. (dr. w/ line) $(\#)$

(dr. fill)

(Sample dr. pattern at [A], [B], etc.): (w/ cymbals)

(Sample bass)

B

Tres Lindas Cubanas

Danzón-Mambo ♩ = 156

Guillermo Castillo
Antonio María Romeu

(2-3 Clave)

A

(fl. 8va) NC. D⁷ (pn. comp w/ accents) G E⁷ A⁷ E⁷ D⁷

(sample bs.) (etc.)

D⁷ G A⁷ D⁷

D⁷ G E^{MI}⁷ A⁷ D⁷ NC. G

(pn./bs.) (tutti)

(perc. tacet)

NC. A^{MI}⁷ D⁷ F[#] Tres, Si

(tutti)

B

D⁷ G A⁷ D⁷

(bs. tumbao) pn. comp tres, lin - das cu - ba - nas. Tres, Si

pa - so por Pa - so Fran - co mi - ne - gra nun - ca me di - gas que no. (horns)

D⁷ **G** (**E_M⁷**) **A⁷** **D⁷** **G**

(tutti)

(perc. tacet)

Si ma - ña - na yo me mue - ro, lle - ven flo - res.

NC **A_M⁷** **D⁷** **F[#]** **NC**

(pn./bs.) break

C (Flute solo)

G **D⁷** **G** **2 D⁷**

(pn. montuno) (bs. tumbao) (Vamp & solo till cue)

D (On cue)

G **D⁷** **G** **D⁷**

Lin - das cu - ba - nas, el mam - bo te lla - ma.

E (Solos)

G **D⁷** **G** **D⁷**

(Vamp & solo till cue)

F (On cue)

1. 2. 2.

(flute) **G** **D⁷** **G** **NC**

(tutti)

Med.-Slow Samba ♩ = 82

Um Samba

João Donato & Gilberto Gil
(as sung by Leila Pinheiro)

(Intro)

(perc./gtr. play thru)

(top note of synth. chord)

F¹³_{SUS} F⁹ F¹³_{SUS} F⁹ B^b_{MA}⁹ E^b_{MA}⁷ D_{MI}⁷ B^b_{MA}⁹ (add 9) A^b

(bs.)

(synth.)

G_{MI}⁷ F_{MI}⁷ B^b_{SUS}¹³ E^b_{MA}⁹ D_{MI}⁷ C_{MI}⁷ B^b_{MA}⁹ A^b_{MA}⁹ G^b_{MA}⁹ E_{MA}⁹ B^b_{MA}⁹

Um sam - ba, ba, ba, ba, o pra - zer, a
to - ma - ra que as

B^b_{MA}⁹ dr. (1st x only) (bs. w/ bs. dr.) E^b_{MA}⁷ F

som - bra do sol de ve - rão. Re - pou - so. No sam -
e - ras que a - in - da vi - rão. E as fe - ras ras ui - van -

G⁹_{SUS} (D_{MI}⁷) G⁷(^b9)(G⁹_{SUS}) (E^b_{MA}⁹) F¹³_{SUS}

(2nd & 4th x's, notes in parentheses)

ba, tes, não ou - so pe - dir mais do meu vi - o -
dois al - to - fa - lan - tes da no - va can -

(E^b_{MA}⁹) F¹³_{SUS} (F⁹_{SUS}) F⁷([#]11)(^b9) B^b_{MA}⁹

[B] (Steady Samba)

lão.
cão,

Que as a - sas de um sam - ba,
de - vo - rem de um sam - ba,

pra um vô - o na na - ve da ins - pi - ra - ção. E_o pou -
as vis - ce - ras cru - as de fo - go e pai - xão. E_as ru -

so su - a - ve no te - lha - do es - tre -
as, re - ple - tas, ce - le - brem tam -

la - do de um bar - ra - ção da j - ma - gi - na - ção.
bo - res de um mun - do pa -

gão de um sam - ba. 1. Um sam -

D.S. al Coda (w/ repeat) (repeat 1st & 2nd verses)

(Solo)

(top note of tutti chords) (Vamp, solo & fade)

Sample gtr. at Intro and **[A]**:

(etc.)

Note: Chords in parentheses are used 2nd & 4th x's.

Guaracha ♩ = 164

(2-3 Clave)

Un Tipo Como Yo

Sergio Esquivel

(as played by NG La Banda)

(Intro) NC.

(bs. w/ pn.)

(top note 8va)

(tutti)

(horns, plus 8va)

(perc. continue)

(loco)

Co - mo es po - si - ble que un a - mor tan pre - ten -

di - do se ha - ya ve - ni - do a re - fu - giar a - quí en mi ni - do (horns)

vi - da pa - ra pa - gar to - do lo bue - no que has tra - í - do.

Co - mo es po - si - ble que de to - das las mu - je - res

Co - mo es po - si - ble que tan lin - da co - mo e - res

1.

tu ha - yas si - do la que es - té a - qui con - mi - go. Sa - can - do

te ha - yas ve - ni - do a e - na - mo - rar.

2.

(horns 8va, top note)

De un ti - po co - mo

yo, de un lo - co en - a - mo - ra - do, que con te - ner - te a ti

yo, a - man - te in - pro - vi - sa - do, que no sa - be con - tar,

tie - ne el mun - do en sus ma - nos. Que le pi - de a la vi - da na - da más tu

que no tie - ne un cen - ta - vo. Que no pue - de o - fre - cer - te más que su ca -

vi - da, — que se jue - ga la suer - te — y na - da mas por ver - te. —
 ri - ño, — que no quie - re per - der - te — y siem - pre va con - ti - go. —

Un ti - po co - mo Un ti - po co - mo yo. (horns)

na - no - ra - do de un ti - po co - mo yo. (Vocal solo)

Se ha e - na - mo - ra - do de un ti - po co - mo yo.

Que — no tie - ne na - da que o - fre - cer pe - ro te quie - re. —

Si yo — no ten - go un cen - ta - vo. (Vamp till cue)

ff (tutti)

This is a condensed version of the recorded arrangement.

Un Tipo Como Yo (Rhythm Section)

Guaracha ♩ = 164

(2-3 Clave)

(Intro) NC.

The musical score is written for a rhythm section in Guaracha style, 2-3 Clave, with a tempo of 164 beats per minute. The key signature is one flat (Bb).

Intro (NC.)

First staff (Bass clef): (bs./pn.) E_{MI}7(b5) A7 D_{MI}7 C G B_b C (sample bs.) F_{MA}7 (pn. comp) C¹³ break -- x

Second staff (Treble clef): (perc. continues) A (perc. etc.) B_b C C¹³(b9) NC. B¹³ B_bMI7 B_bMI(MA7) (etc.)

Third staff (Bass clef): (bs.) B_bMI7 E_b7 A_bMA7 G_{MI}7(b5) C7 F_{MI}9 (etc.)

Fourth staff (Bass clef): F_{MI}9 E_b D_b G_{MI}7(b5) C7 F_{MI} A_b9 G⁹ G_b9

Second system:

First staff (Bass clef): 2. C7 F6 B_b6 A_{MI}7 G_{MI}7 G_b13 F6 C¹³ (perc. fill)

Second staff (Bass clef): (tutti) F_{MA}7 (pn. montuno) E_{MI}7(b5) A7 D_{MI}7 C_{MI}7 F7 B_bMA7 (etc.)

Third staff (Bass clef): A_{MI}7(b5) D7 G_{MI} F C E A7 C# D_{MI}

Fourth staff (Bass clef): D_{MI} C G/B NC. (w/ pn. 8va) (b) 1. C¹³ 2. C¹³

Third system:

First staff (Bass clef): (sample bs.) F_{MA}7 B_{MI}7 E7 A_{MA}7 C#_{MI}7 F#7 B_{MI}7

Second staff (Bass clef): B_{MI}7 B_bMA7(b5) C¹³_{SUS} C¹³(b9) (tutti)

(perc. play through) **D**

(pn.) C 13(b9) (F) (B^b) (C) (A C#) (D_{MI}) (F) (pn. continue figure)

(bs.) (Coro)

E F F⁷ B^b (B^{o7}) C A C# D_{MI} (Vocal solo) F

F B^b (B^{o7}) C A C# D_{MI} (2nd x) (no repeat on 2nd D.S.) F

(Coro) F B^b (B^{o7}) C A C# D_{MI} NC. (as is)

NC. (C⁷) 8va (F A) Φ^2

F (horns) (pn.) (loco) (bs.) F F B^b (B^{o7}) C A C# D_{MI} F (3x's) (pn. continue figure)

D.S. al Coda One (with repeat)

Φ^1 D_{MI} F F (pn. like **D**) B^b (B^{o7}) C A C# D_{MI} F (Vamp till cue)

(bs.)

Φ^2 NC. (loco) **H** F_{MA}⁷ E_{MI}^{7(b5)} A⁷ D_{MI}⁷ On cue, D.S. al Coda Two (no repeat)

(bs.) (sample bs.) G B B^b C 13(b9)

(tutti, perc. play through)

F⁶ B^{b6} A_{MI}⁷ G_{MI}⁷ G^{b13} F⁷ **A** *ff*

Bass at Coda One is funkier first few times through vamp.

Bossa Nova ♩ = 130

Vai Amigo

Cartola
(as sung by Leny Andrade)

(Intro)

(accordion, ad lib)

GMA⁹ EMI⁹ A^{9(b5)} C/D D/C B7^(#9)

(sample bs.) (etc.)

E7^(b9) A⁹ D⁹SUS G/D D⁹SUS

A GMA⁹ EMI⁹ A^{9(b5)}

Vai a - mi - go e di - ga - lhe por - - - fa - vor, - - -

D⁹ D^{#o7} EMI⁹ A⁹

que não sei o que fa - ço - - - e já nem sei - - -

D⁹ B7^(b9) EMI⁹

- - - quem sou. - - - Di - ga que ter - mi - nou, - - - to - da a -

D⁹ GMA⁹ D⁹SUS

que - la vai - da - - de - - - e que sin - to sau - da -

GMA⁹ EMI⁹ A⁹ D⁹

de. Que - ro a - mar - - - e com mais fer - vor.

B GMA⁹ EMI⁹ A^{9(b5)}

Lem - bro - me bem, que um di - a eu lhe dis - se,

D⁹ D^{#o7} EMI⁹ A⁹

um - a gran - de to - li - ce - - - e o nos - so lar - - -

D⁹ **B7(^b9)** **E^Mi⁹**

(2nd x) (**E^Mi⁹(MA7)**) **B7(^b9)** **E^Mi⁹** **G⁹SUS** **G⁹**

C#Mⁱ7(^b5) **CMA⁹** **A^Mi⁹** **D⁹** **GMA⁹** **D⁹SUS** **D⁹**

C **GMA⁹** (ad lib on D.S.S. repeats) **B7([#]9)** **E^Mi⁹** **D^Mi⁹** **G⁹**

CMA⁹ **C#Mⁱ7(^b5)** **F#7(^b9)** **B^Mi⁹(MA7)** **B^Mi⁹** **E7(^b9)**

A^Mi⁹ **D⁹SUS** **B^Mi⁹(^b5)** **E7(^b9)**

A^Mi⁹ **D⁹SUS** **GMA⁹/D** **D⁹SUS**

E^Mi⁹ **A⁹** **D⁹SUS** **D⁹**

GMA⁹ **E^Mi⁹** **A⁹(^b5)** rall.

D⁹SUS (a tempo)

só vo - cê po - de - ra, a - mi - go. D.S.S.
(Vamp, solo & fade on letter C.)

Varadero Blues

Guaguancó ♩ = 98

(3-2 Rumba Clave)

Jan L. Hartong
(as played by Nueva Manteca)

(Intro) A_{MI}^9 (Piano solo) B_{MI}^9 A

A (trp. ten.) A_{MI}^9 (sample bs.) A_{MI}^9 (etc.)

B D_{MI}^7 $D^{7(+5)}$ G^{13} C_{MA}^9 C^9 F^6_9 $B^{7(+5)}$ $E^{7(+5)}$ $A_{MI}^6_9$ E_{MI}^7/A $A^{7(+5)}$

C D_{MI}^7 $D^{7(+5)}$ G^{13} C_{MA}^9 C^9 F^6_9 $B^{7(+5)}$ $E^{7(+5)}$ $A_{MI}^6_9$

D (Solos) A_{MI}^9 D_{MI}^9 A_{MI}^9 A_{MI}^9 $A^{7(+5)}$

E D_{MI}^9 G^9 C_{MA}^7 (F^9) F^6_9 $B_{MI}^{7(+5)}$ E^7

1. A_{MI}^7 E_{MI}^7/A $A^{7(+5)}$ 2. A_{MI}^7 A_{MI}^7 (E^9_{sus})

Solo on D E¹ E²
After solos, D.S. al Coda (no repeat)

F (Guaguancó) (3-2 Rumba Clave)

(solo trp.)

$A_{MI}^{6/9}$ break

(perc. play thru) F^9

A^9_{SUS}

A^9_{SUS}

F^9

(bs.)

$E^7(alt.)$

(trp. trp. ten.)

mf $E^7(alt.)$

$A_{MI}^{6/9}$

f A_{SUS}

(tutti) (fine)

G (Son Montuno) (Trp. solo) (2-3 Clave)

(pn. montuno, octaves)

D_{MI} A_{MI} E^7 A_{MI} A^7

(Vamp & solo till cue)

H (On cue) (trp. trp. ten.)

D_{MI} A_{MI} F^9 $E^7(\#5)$ A^7 $A^7(b9)$ D_{MI}

1. A_{MI} E^7 $E^7(b9)$ A_{MI}

2. (solo trp.) mf break

NC.

D.S.S. al fine

Vera Cruz

Milton Nascimento

A *Rubato*

G_{MI}⁹ **(B_bMI⁹)**

(1st x) Ho - je foi que a per - di mas on - de, já nem se -
(D.C.) Que - ro em ou - tra man - si - dão um di - a an - co -

A_{MI}⁹ **A_bMI⁹** **G_{MI}⁹**

i, me le - vo pa - ra o mar. Em Ve - ra me lar -
rar e aos ven - tos me es - que - cer, que ao ven - to me a - mar -

F_#MI⁹ **C₆⁹(#11)**

gue - i e dei - to nes - sa dor meu cor - po sem lu -
rei e ne - le vou par - tir a - trás de Ve - ra

B *(Medium Samba)* $\text{♩} = 120$

gar.
Cruz.

(pn./gtr.) **E_b** **G** **B_b** **G**

A_{sus} **G** **A_b** **G** **D_{MI}⁷(add 4)**

C **G_{MI}⁹** **G_{MI}^{6/9}** **G_{MI}⁹(MA7)**

1. Ah! Qui - se - ra es - que - cer a
2. Ah! Nos ri - os me lar - guei, cor -
3. Ah! Qui - se - ra en - con - trar a

G_{MI}⁹ **E_bMA⁹** **D_{MI}⁹** **3**

mo - ça que se foi de nos - sa Ve - ra
ren - do sem pa - rar. Bus - ca - va Ve - ra
mo - ça que se foi no mar de Ve - ra

C_{MI}⁹ **B_{MI}⁹**

Cruz, e o pran - to que fi - cou da
Cruz, nos cam - pos e no mar mas
Cruz, e o pran - to que fi - cou da

B_b¹³ **E_bMA⁹** **D_{MI}⁹** **3**

mor - te que so - nhei nas coi - sas de um o -
e - la se sol - tou no lon - ge se per -
mor - te que per - di nas coi - sas de um o -

1., 3.

lhar.
lhar.

$GMI^{7(add\ 4)}$
(pn./gtr.)

$GMI^{6(add\ 4)}$

$(GMI^{6/9})$
 $GMI^{(\#5)}$
 $GMI^{(add\ 4)}$

(bs. G pedal)

$GMI^{6(add\ 4)}$
(pn./gtr.)

2. CMI^9

$AbMA^7$ E^b A^7 E

deu.

D.C. al Coda (Rubato)
(take 3rd ending)

GMI^9

$GMI^{6/9}$

$GMI^{9(MA7)}$

(instrumental)

GMI^9

AMI^9

$AbMI^9$

$Db^{13(b9)}$ $Db^7(b9)$

$F\#MI^9$

$B^{13(\#11)}$

$D^7(\#11)$

GMI^9

$GMI^{6/9}$

$GMI^{9(MA7)}$

GMI^9

E^bMA^9

(1st time only)

DMI^9

CMI^9

BMI^9

Bb^{13}

E^bMA^9

DMI^9

GMI^7

GMI^6

$GMI^{(\#5)}$

GMI^7

(sample bass)

[B] and 1st ending

(etc.)

(G pedal)

After solos, D.S. (repeat 3rd verse)
Vamp & fade on 1st ending

[C] 2 (etc.)

(English lyric by Lani Hall)

A: Now the world is empty faces that I see,
Don't care to ever know love.
You gave to me so much when morning made our song,
and now it seems so far.

C: Oh, what can't I mean for stars? The song it means too much.
So many things to know when twilight seems to go
The long night just for dreams, you say to me, "Again . . ."

C: Oh, just say to me, "Again." Look only for the sun.
I can't believe you're gone. No, never would we try.
Our hands would dance the way, without the time to cry.

A: Now I see the night-time shadows breaking over
dreams that have no more to say.
If time will pass I'll wait for you until
and then I'll wait for you again.

(No 3rd Verse in English lyric.)

Songo $\text{♩} = 94$
(2-3 Rumba Clave)

Virgen De La Caridad

Gladys (Bobi) Céspedes,
Wayne Wallace, Jesús Díaz,
Guillermo Céspedes
(as played by Conjunto Céspedes)

(Intro)

(perc. solo)

(horns)

A_{Mi} C E⁷ D C E D_{Mi} F A F⁷ C E⁷ B

Vir - gen de la Ca - ri -

(bs.) break

A

dad, _____

que des - de un ca - ñón del

(pn. sample montuno, octaves)

E⁷

Co - bre es - pe - ran - za das al po - bre y al ri - co se - gu - ri -

(etc.)

A_{Mi}⁶ D_{Mi}⁶

(etc.)

A_{Mi}⁶

dad.

Vir - gin de la Ca - ri -

B

E⁷

dad,

que des - de un ca - ñón del

Co - bre es - pe - ran - za das al po - bre y al ri - co se - gu - ri -

(etc.)

A_{Mi}⁶ D_{Mi}⁶

dad.

(horns)

E⁷(b9)

A_{Mi}⁶ break (congas continue)

En tu cri - o - lla bon -

C

D_{MI}^6 E^7

dad, oh ma - dre, oh ma - dre siem - pre

A_{MI}^6 D_{MI}^6

cre - í. Por e - so - pi - do de tí que si e - sa bon - dad te al -

A_{MI}^6 D_{MI}^6

can - za, des al ri - co la es - pe - ran - za,

E^7 A_{MI}^6

la se - gu - ri - dad a mí. Des al ri - co la es - pe -

D_{MI}^6 E^7

ran -

E^7 A_{MI}^6 break (congas continue)

se - gu - ri - dad a mí. (coro) Vir - gen de la Ca - ri -

D

E^7 A_{MI}^6 (Trb. solo)

dad da - me es - pe - ran - za y se - gu - ri - dad. (etc.)

(pn. sample montuno, octaves) (bs. tumbao, etc.)

E^7 A_{MI}^6

Vir - gen de la Ca - ri -

(On cue)

E

E^7 A_{MI}^6 (Vocal solo)

dad da - me es - pe - ran - za y se - gu - ri - dad.

E^7 A_{MI}^6 E^7

Vir - gen - ci - ta,

A_{MI}^6 (Vamp till cue)

es - pe - ran - za.

V.S. (turn page)

(On cue)

F **E⁷** **A_{MI}**

(horns)

E⁷ (2nd x) **A_{MI}⁶**

2. **G** (Perc. solo)

(horns)

A_{MI} **E^{7(b9)}** **A_{MI}** **E^{7(b9)}** **A_{MI}⁶**

(bs.) (perc. etc.) (tutti)

1. 2.

(sample gtr.) **(E⁷)** (etc.)

(pn. R.H. 8va) (bs./pn. L.H.)

H **(E⁷)** (pn. R.H. 8va) (gtr./perc., etc.) **(4x's)**

(bs./pn. L.H.)

D.S. al Coda One (pn./bs. etc. till Coda One)

(horns) **A_{MI}** (perc. continues)

G⁷ (pn. montuno)

(bs.) (etc.)

A_{MI}⁶ **G⁷**

(horns)

A_{MI}⁶ **D_{MI}⁷** **G⁷** **C_{MI}⁷**

(octaves)

(J = prev. J)

(horns) F^7 $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^6

(bs.) A_{MI}^6 (Vocal solo) (w/ perc.)

(tutti)

(1st x) NC. (Vocal solo) (perc., etc., bs./pn. tacet)

(etc.)

E - la - de O - chún. E - la - de O - chún.

K (Faster) (J = 114)

(w/ Vocal solo)

E - la - de O - chún. E -

(sample pn. montuno, octaves)

E^7 A_{MI}^6

(sample bs.)

1. - 3. 4.

(horns)

la - de O - chún. chún.

(etc.)

A_{MI}^6 A_{MI}^6 D^9

D.S.S (to letter I) al Coda Two

(horns) $E^7(b9)$ A_{MI}^6 B_{MI}^6 A_{MI}^6

(tutti)

Virou Areia

Lenine & Tanares
(as played by Batacoto)

Funky Samba h = 104

(Partido Alto)

(Intro) $F\sharp MI^7$ $F\sharp MI^6$ 1. $D MA^7$ $F\sharp$ $F\sharp MI^6$ 2. $F\sharp MI^7$ $D^{7(\sharp 9)}(dr.)$
(etc.) (dr. fill) -

(gtr. & perc.)

A $F\sharp MI^7$ $F\sharp MI^6$ $D MA^7$ $F\sharp$ $F\sharp MI^6$ $F\sharp MI^7$ $F\sharp MI^6$ $F\sharp MI^7$
(etc.)

Pa pa - ya pa pa
(w/ trb. 8va b.)

1. $D^{7(\sharp 9)}$ 2. $F\sharp MI^7$ $C MI^9$ **B** $B MI^9$ $B MI^6/9$ $B MI^9$ $B MI^6/9$
(trb. 8va b., w/ bs.) (trb. 8va b.) (synth.) (vocal, 2nd x only)

(rei - a.)

$B MI^9$ $B MI^6/9$ $B MI^9$ $B MI^6/9$

1. Ca - dê
2. Ca - dê

C $B MI^9$ $B MI^6/9$ $B MI^9$ $B MI^6/9$ $B MI^9$ $B MI^6/9$ $B MI^9$

a es - fin - ge de pe - dra que fi - ca - va a - li? Vi - rou a - rei -
o cas - te - lo que um di - a já dor - miu um rei?

$B MI^6/9$ $B MI^9$ $B MI^6/9$ $B MI^9$

a, vi - rou a - rei a. { Ca - dê a flo - res - ta que
E o li - vro que o de - do de

$B MI^6/9$ $B MI^9$ $B MI^6/9$ $B MI^9$

o mar - já a - vis - tou da - li? Vi - rou a - rei -
Deus dei - xou es - cri - ta a lei?

$B MI^6/9$ $B MI^9$ $F^{13(\sharp 11)}$ (on D.S. to 2nd ending) **D** $E MI^9$ A^9

a, vi - rou a - rei a. { Ca - dê a mu - lher que es - pe - ra - va o pes -
Ca - dê

$D MA^9$ $G MA^9$ $C\sharp 7(\sharp 5)$ $F\sharp 7(\flat 5)$ **E** $E MI^9$

ca - dor? Vi - rou a - rei - o su - dá - rio

A^9 $D MA^9$ $G MA^9$ $C\sharp 7(\sharp 5)$ $F\sharp 7(\flat 5)$ $B MI^9$

do Sal - va - dor? Vi - rou a - rei - a.

(choir) (A - rei a.) A lu - a ba - ten - do no chão do ter - rei -
 ro. (A - rei a.) O bar - ro ba - ti - do su - bin - do no ar.
 (A - rei a.) E o me - ni - no sen - ta - do na bei - ra da pra -
 - ia. (A - rei a.) Fa - zen - do com a mão um cas - te - lo do mar. A on -
 da que se er - gue u e que pas - sou. Vi - rou
 no mar e na ter - ra se a - ca - bou.
 1. a - rei a. Nas - ceu a - rei -
 2. a. (omit **D**) (repeat **G**)
 (trb.)
 (trb.)
 (trb.)
 (trb. 8va b.)
 (Vamp, solo & fade)

Chords: $B_{MI}^{6/9}$, B_{MI}^9 , B_{MI}^{13} , $C^\#$, F , $B_{MI}^{6/9}$, B_{MI}^9 , $B_{MI}^{6/9}$, B_{MI}^9 , $B_{MI}^{6/9}$, B_{MI}^9 , $B_{MI}^{6/9}$, B_{MI}^9 , $B_{MI}^{6/9}$, B_{MI}^9 , $F^{13(\#11)}$, G , E_{MI}^9 , $A^{13(b9)}$, D_{MA}^9 , G_{MA}^9 , $C^\#7(\#9)$, $F^\#7(\#5)$, B_{MI}^9 , F^9 , E_{MI}^9 , $F^\#7(\#5)$, B_{MI}^9 , $B_{MI}^{6/9}$, B_{MI}^9 , $B_{MI}^{6/9}$, $D.S. \text{ al } 2nd \text{ ending al Coda}$, $F^\#_{MI}^7$, $F^\#_{MI}^6$, D_{MA}^7 , $F^\#$, $F^\#_{MI}^6$, $F^\#_{MI}^7$, $F^\#_{MI}^6$, $F^\#_{MI}^7$, $D^7(\#9)$, $F^\#_{MI}^7$, $F^\#_{MI}^6$, D_{MA}^7 , $F^\#$, $F^\#_{MI}^6$, $F^\#_{MI}^7$, $F^\#_{MI}^6$, $F^\#_{MI}^7$, $F^\#_{MI}^7$, $F^\#_{MI}^7$, C_{MI}^9 , B_{MI}^9 , $B_{MI}^{6/9}$, B_{MI}^9 , $B_{MI}^{6/9}$.

Lyric at C on D.S.:

Cadê a voz que encantava a multidão? Virou areia, virou areia.
 Cadê o passado, o presente e a paixão? Virou areia, virou areia.
 Cadê a muralha do imperador? Virou areia. (to letter F)

Virou Areia (Rhythm Section & Trombone)

Funky Samba $\text{♩} = 104$

(Partido Alto)

(Intro)

1. $F\sharp MI^7$ $F\sharp MI^6$ DMA^7 $F\sharp$ $F\sharp MI^6$ $F\sharp MI^7$ 2. $F\sharp MI^7$ dr. fill $D^7(\sharp 9)$

(gtr. with perc.) (bs.)

A

(trb. with vocal) $F\sharp MI^9$ $F\sharp MI^6$ DMA^7 $F\sharp$ $F\sharp MI^6$ $F\sharp MI^7$ (etc.)

(bs.)

1. (vocal tacet - $D^7(\sharp 9)$) 2. (vocal tacet - $F\sharp MI^7$ CMI^9)

B

(synth. plus trb. 8va b 2nd x only) BMI^9 $BMI^{6/9}$ BMI^9 (etc.) (trb., both x's) $BMI^{6/9}$

(bs.)

(synth.) BMI^9 $BMI^{6/9}$ BMI^9 $BMI^{6/9}$

(sample bs. fill) (optional 8va b. -----)

C

(gtr.) BMI^9 $BMI^{6/9}$ BMI^9 (etc.) $BMI^{6/9}$ 2 2

(bs.)

2 2 2 BMI^9 $F^{13}(\sharp 11)$ (to 2nd ending on D.S.)

D

1. EMI^9 A^9 DMA^9 GMA^9 $C\sharp^7(\sharp 5)$ $F\sharp^7(\flat 9)$ (etc.)

2. **E** E_{MI}^9 A^9 D_{MA}^9 G_{MA}^9 $C\#7(\#5)$ $F\#7(\flat5)$ B_{MI}^9 $B_{MI}^{\flat9}$ B_{MI}^9 $C\#$ B_{MI}^{13}

F B_{MI}^{13} $B_{MI}^{\flat9}$ B_{MI}^9 (etc.) 1-3. $B_{MI}^{\flat9}$ 4. $F^{13}(\#11)$

(bs.) (trb.)

G (Samba) E_{MI}^9 $A^{13}(\flat9)$ D_{MA}^9 G_{MA}^9 $C\#7(\#5)$ $F\#7(\flat5)$

(trb.)

B_{MI}^9 B_{MI}^9 F^9 E_{MI}^9 $A^{13}(\flat9)$ D_{MA}^9 G_{MA}^9

(Partido alto) $C\#7(\#5)$ $F\#7(\flat5)$ B_{MI}^9 $B_{MI}^{\flat9}$ B_{MI}^9 $B_{MI}^{\flat9}$

D.S. al 2nd ending al Coda (omit **D**)

(Partido alto) $F\#_{MI}^7$ $F\#_{MI}^{\flat6}$ D_{MA}^7 $F\#$ $F\#_{MI}^{\flat6}$ $F\#_{MI}^7$ $F\#_{MI}^{\flat6}$ $F\#_{MI}^7$ $D^7(\#9)$

(trb.) (bs. like **A**) bs. & trb.-----

$F\#_{MI}^7$ $F\#_{MI}^{\flat6}$ D_{MA}^7 $F\#$ $F\#_{MI}^{\flat6}$ $F\#_{MI}^7$ $F\#_{MI}^{\flat6}$ $F\#_{MI}^7$ $F\#_{MI}^{\flat6}$ C_{MI}^9

H (synth. plus trb. 8va b.) B_{MI}^9 $B_{MI}^{\flat9}$ B_{MI}^9 (etc.) (trb.) $B_{MI}^{\flat9}$ B_{MI}^9 (etc.)

(synth.) (trb.) $B_{MI}^{\flat9}$ B_{MI}^9 $B_{MI}^{\flat9}$ B_{MI}^9 $B_{MI}^{\flat9}$

(Trb. solo) (Vamp, solo & fade)

Guaracha ♩ = 200
(2-3 Clave)

Vive Y Vacila

Tony Fuentes
(as played by Ray Barretto)

(Intro)

(horns)

(sample pn. montuno, octaves)

GMI (AMI) DMI

(sample bs.)

(horns)

(pn. R.H.)

NC.

(bs./pn. L.H.)

(pn. montuno, octaves)

DMI DMI(MA7) DMI7 DMI(MA7) DMI DMI(MA7) DMI7 DMI(MA7)

(bs.)

A

Soy co - mo soy, tú no me di - gas na - da
No, no, no, no, que tú no es tás en na - da

(sample pn. montuno, octaves)

DMI DMI(MA7) DMI DMI(MA7) (DMI A7)

(sample bs.)

(bs./pn. L.H. as is)

1.

por - que yo si que se lo que es va - ci - lón.
 ven don - de mí, que yo te

(pn. sample montuno)
 A^{7(b9)}

(etc.)

(horns)
 D^{MI} D^{MI(MA7)}

(sample bs.)

2.

— voy a en - se ñar. La

D^{MI7} D^{MI(MA7)} D^{MI} D^{MI(MA7)} A^{7(b9)}

(horns)
 D^{MI} D⁷

(tutti)

B

vi - da es muy cor - ta, mi - ra, pon - te en al - go, pon - te en al - go,

(horns)
 G^{MI} G^{MI(MA7)} G^{MI7} G^{MI6} D^{MI} D⁷ G^{MI}

(sample bs., pn. montuno)

vi - ve y va - ci - la. Cuan - do tú te vas,

(horns)
 A^{7(b9)} D^{MI} (pn.)

break —————
 V.S. (turn page)

C (bs. tumbao, pn. comp)

D^{MI} G^{MI} A⁷ (tutti) **D^{MI} G⁷ D^{MI} G⁷**

lo que tú te lle - vas mu - la - to, mu - la - to, cuan - do tú te

D^{MI} G^{MI} A⁷ D^{MI} (horns)

vas, lo que tú te lle - vas, lo que tú te lle -

D^{MI} D⁷ G^{MI} D^{MI} G^{MI}

vas, ma - no, es lo que has go - za - do. Pon - te en al - go,

A^{7(b9)} D^{MI} D⁷ G^{MI}

(horns) vi - ve y va - ci - la. (horns) Pon - te en al - go,

A^{7(b9)} D^{MI} (horns)

vi - ve y va - ci - la.

(tutti)

D (pn. R.H.)

NC. (bs./pn. L.H.)

D^{MI} F G

E (bs. tumbao, pn. montuno)

D^{MI} G^{MI} A⁷ D^{MI} A G⁷

(horns)

D^{MI} G^{MI} F^{#MI} G^{MI} break

A octaves

F (Vocal solo)

D^{MI} G^{MI} A⁷ D^{MI}

(horns 1st x only)

(bs. tumbao, pn. montuno)

G^{MI} A⁷ D^{MI} (Vocal solo) (4x's)

Pon - te en al - go, vi - ve y va - ci - la.

G

(pn. R.H.)
NC

(bs./pn. L.H.)

1. D_{MI} $F G$

2. (horns) D_{MI} $F G$

H

(horns)
(bs. tumbao, pn. montuno)

D_{MI} G_{MI} A^7 D_{MI}

3

1. D_{MI} A G^7

(tutti)

D_{MI} (Perc. solo) G_{MI} A^7 D_{MI}

D_{MI} G_{MI} A^7 D_{MI} 2. D_{MI}

(horns)

D.S. al Coda

D_{MI} (Vocal solo)
(horns 1st x only)

(bs. tumbao, pn. montuno)

G_{MI} A^7 D_{MI}

Vi - ve y va - ci - la.

(Vamp till cue)

I (On cue)

(horns)

G_{MI} (pn. montuno)

(sample bs.)

(A_{MI}) D_{MI}

(pn. R.H.)
NC

(bs./pn. L.H.)

(horns)

D_{MI} A A^7 $C^\#$ D_{MI}

break - - - - - (tutti)

This is a condensed version of the recorded arrangement.

Você É Linda

Caetano Veloso
(as sung by Simone)

(arranged by Don Grusin, Paul
Lieberman & Jeremy Lubbock)

Samba Canção

♩ = 94 (Intro) (light perc. continues
with no breaks)

(synth.)

A B B_{MI}⁷ F_{MI}⁷ B_{MI} F_{MI}⁷ G_{MA}⁹ C_{MI}^{9(b5)} C^{9(#11)}

(bs.)

A B B_{MI}⁷ F_{MI}⁷ B_{MI} F_{MI}⁷ G_{MA}⁹ C¹³_{SUS} C¹³

A

3

Fon - te de mel - nuns o - lhos de guei - xa ka - bu - qui,
A su - a coi - sa é to - da tão cer - ta, be - le - za es -

B_{MI}⁹⁽¹¹⁾ (perc. continues) F_{MI}⁹⁽¹¹⁾ G_{MA}⁹

3

más - ca - ra. Cho - que en - tre o a - zul e o ca - cho de a - cá - ci - as,
per - ta. Vo - cê me dei - xa a ru - a de - ser - ta,

C_{MI}⁹⁽¹¹⁾ F_{MI}^{7(b9)} G_{MA}⁹ G_{MI}^{9(b5)} C_{MI}^{7(#9)}

3

1. 2.

luz de a - cá - ci - as, vo - cê é mãe do sol. e não o - lha pra trás.
quan - do a - tra - ves - sa

F_{MI}⁹⁽¹¹⁾ B_{MI}^{7(b9)} E_{MI}⁹⁽¹¹⁾ A¹³_{SUS} E_{MI}⁹⁽¹¹⁾ A¹³_{SUS}

(strs., 2nd x)

B (Chorus)

(Vo - cê é) lin - da e sa - be vi - ver, vo - cê me faz fe - liz.
 Vo - cê é lin - da mais que de - mais, vo - cê e lin - da sim.
 vo - cê me faz fe - liz. vo - cê e lin - da sim.

C#7(+9) DMA9 F#MI9(11) GMA9 F#MI7

(strs.) (+8va)

1.

Es - ta can - ção é só pra di - zer e

EMI9 F#MI7 GMI9 C13SUS C13 A7F

(fls., tacet 1st chorus)

2.

diz, On - da do mar do a -

A7F F6/9 EMI9(11) A13SUS GMI9 C13

(strs.) (fls., tacet 1st chorus)

mor que ba - teu em mim.

C13SUS C13 FMA9 A13SUS

D.S. for 2nd verse
 (repeat letter A)
 (same for optional solos)
 Then D.C. (3rd verse at [A])
 (omit 1st ending of [A])
 Vamp & fade on [B]
 (with both endings)

2nd Verse (letter A):

Você é forte, dentes e músculos,
 Peitos e lábios.
 Você é forte, letras e músicas,
 Todas as músicas que ainda hei de ouvir.

No Abaeté arcias e estrelas,
 Não são mais belas
 Do que você, mulher das estrelas,
 Mina de estrelas, diga o que você quer.

To letter B (Chorus)

3rd Verse (letter A):

Gosto de ver você no seu ritmo.
 Dona do carnaval.
 Gosto de ter, sentir seu estilo,
 Ir no seu íntimo, nunca me faça mal.

To letter B (Chorus) (Vamp and fade on B)

Y Hoy Como Ayer

Bolero-Swing ♩ = 80

Pedro Vega
(as played by Benny Moré)

A

(solo trb.) *mf* NC.

Hoy co - mo a - yer yo te si - go que - rien - do mi bien

break

Chords: $F\sharp_{MI}^7 F_{MI}^7 E_{MI}^7 A A^7 G F\sharp_{MI}^7 B F\sharp_{MI}^7 F_{MI}^7$

con la mis - ma pa - sión que sin - tió mi co - ra - zón cuan - do te vi

Chords: $E_{MI}^7 A A^7(\sharp 5) F\sharp_{MI}^7 F_{MI}^7 E_{MI}^7$

(Double-Time Swing)

jun - to al mar. *f* (brass, top note) (shake) (long fall)

Chords: $A^7 A^7(\sharp 9)(\flat 9) F\sharp_{MI}^7 F\sharp_{MI}^7 F_{MI}^7 E_{MI}^7 E_{\flat}^9(\sharp 11)$

(dr., hi hat swing) break (tutti)

B (Half-Time)

mf NC.

Y al re - cor - dar los mo - men - tos su bli - mes que ya

break

Chords: $F\sharp_{MI}^7 F_{MI}^7 E_{MI}^7 A^{13} G F\sharp_{MI}^7 B^7(\flat 9)$

no po - dré dis - fru - tar nun - ca más por - que es - tás muy

Chords: $E_{MI}^7 A A^7(\flat 9)(\sharp 5) F\sharp_{MI}^7 F_{MI}^7 E_{MI}^7 E_{\flat}^7(\sharp 9)$

(solo trp.) (Faster) $\text{♩} = 120$ **C** (Beguine Feel)

le - jos. — D_{MA}^9 D^6 ($A^7(\text{alt.})$) (D) NC break — Yo no sé lo que voy a ha - cer — en tu au -

(trbs., soli) (bs.)

sen - cia — mi bien, — D_{MA}^9 $D_{MA}^9 G^9(\#11)$ $C^9(\#11)$ C^9_{SUS} C^9 y pen - sar — que no vol - ve - rás —

D (Original tempo) $\text{♩} = 80$

ja - más. f E_{MI}^7 $E_{b9}^9(\#11)$ mf Hoy — co - mo a - yer — NC yo te si - go que — $F\#_{MI}^7 F_{MI}^7$ E_{MI}^7 A A^7 G

(tutti) break —

rien - do mi bien $F\#_{MI}^7$ B con la mis - ma pa - sión — E_{MI}^7 A $A^7(\flat 9)$ que sen - tí — $F\#_{MI}^7$ F_{MI}^7

(Double-Time Swing) (shake) (long fall)

cuán - do te vi, mi a - mor. — f (brass, top note) E_{MI}^7 $E_{b7}^7(\#9)$ $F\#_{MI}^7$ $F\#_{MI}^7$ F_{MI}^7 E_{MI}^7 $E_{b9}^9(\#11)$

break - V.S. (turn page)

(Original tempo)

F D⁶ B⁷ E_{MI}⁷ A A⁷(#5) G F[#]_{MI}⁷ B⁷ E_{MI}⁷ A⁷ A⁷(#5)

(+ trps. 8va)

mf (trbs., top note) *f*

(+ 8va) 3 (shake) (loco)

(brass, top note) (saxes, top note)

F[#]_{MI}⁷ B⁷(b9) E_{MI}⁷ A¹³ D_{MA}⁹ D⁶

(Faster) ♩ = 120

(D) break

(bs.) (trbs., soli)

G (Beguine Feel)

Yo no se lo que voy a ha - cer en tu au - sen - cia mi bien,

y pen - sar que no vol - ve - rás ja - más.

f

break

H (Original Tempo) ♩ = 80

mf Hoy co - mo a - yer yo te si - go que rien - do mi bien

NC. $F\sharp MI^7$ $F MI^7$ $E MI^7$ A A^7 G $F\sharp MI^7$ B $F\sharp MI^7$ $F MI^7$

break

(Freely)

con la mis - ma pa - sión que sen - tí cuan - do te vi, mi a -

$E MI^7$ A $A^7(b9 \sharp 5)$ $F\sharp MI^7$ $F MI^7$ $E MI^7$

break

mor. Cuan - do te vi, mi a - mor.

$E\flat 9(\sharp 11)$ NC.

(tutti) break

(Faster, Beguine Feel) ♩ = 136

f (trbs.) $D MA^7$ $E\flat MA^7(b5)$ $D MA^9$ (trps.) (saxes) (+ trbs.)

(bs.) (tutti)

Y Hoy Como Ayer (Horns)

Bolero-Swing ♩ = 80

A (D) $F\sharp MI^7 F MI^7 E MI^7$ A $A^7 G$ $F\sharp MI^7 B F\sharp MI^7 F MI^7$

mf (solo trb.) (vocal cue) (saxes) (top note)

$E MI^7 A$ $A^7(b9)$ $F\sharp MI^7 F MI^7$ $E MI^7$ (trbs.)

A^7 $A^7(\sharp 9)(b9)$ (Double-Time Swing) $F\sharp MI^7 F\sharp MI^7 F MI^7(shake) E MI^7$ $E b^9(\sharp 11)$ (long fall) break-

(saxes) *f* (brass, top note)

B (Half-Time) $F\sharp MI^7 F MI^7 E MI^7$ $A^{13} G$ $F\sharp MI^7 B^7(b9)$ $E MI^7 A$ $A^7(b9)$

mf (saxes) (top note)

$F\sharp MI^7(trps.) F MI^7$ $E MI^7 E MI^9 E b^7(\sharp 9) D MA^9 D^6(trps.)$ (Faster) ♩ = 120

(saxes) (saxes/trbs.) (saxes) (trbs. 8va b., soli)

C (Beguine Feel) $C^9(\sharp 11)$ $C^9(\sharp 11)$ $E b^9$ $D MA^9$ $D MA^9$ $G^9(\sharp 11)$

(saxes bkgr. chords) (trps. muted, top note)

$C^9(\sharp 11)$ C^9_{SUS} C^9 $E MI^9(trps. open)$ $E b^9(\sharp 11)$

f (tutti)

D (Original tempo) ♩ = 80 (D) $F\sharp MI^7 F MI^7 E MI^7$ A $A^7 G$ $F\sharp MI^7 B F\sharp MI^7 F MI^7$

mf (vocal cue) (saxes) (top note)

$E MI^7 A$ $A^7(b9)$ $F\sharp MI^7(trps.) F MI^7$ $E MI^7$ $E MI^9 E b^7(\sharp 9)$

(saxes/trbs.)

(Double-Time Swing) $F\sharp MI^7$ $F\sharp MI^7$ $F MI^7(shake) E MI^7$ $E b^9(\sharp 11)$ (long fall)

f (brass, top note)

Y Tú, ¿Que Has Hecho?

Trova $\text{♩} = 88$
(3-2 "clave campesina")

Eusebio Delfín
(as played by Pablo Milanés)

(lead gtr.)

(gtr. II)

$E7(b9)$

A_{MI}

C_{MI}^6

(etc.)

G E^7 A^7 D^7 G

En el

break

A (Gtr. solo on D.S.)

tron - co de un ár - bol u - na ni ña - gra -

G (lead gtr. ad lib)

D^7/A

bó su nom - bre hen - chi - da de pla - cer y el

D^7/A G G NC

ár - bol con - mo - vi - do a - llá en su se - no. a la

E^7 A_{MI}

1. 2. (vocal on D.S.)

ni - ña u - na flor de - jó ca - er. En el Yo soy el

A^7 D^7 D^7

break break

B

ár - bol con - mo - vi - do y tris te,

G D⁷/A

tú e - res la ni - ña que mi tron - co hi - rió, yo

D⁷/A G G NC

guar - do siem - pre tu que - ri - do nom - bre y tú, ¿qué has

E^{7(b9)} A MI C MI⁷

he - cho de mi po - bre flor?

G E MI⁷ A⁷ D⁷ G

(Gtr. solo pickups)

flor?

G G D⁷ G

break

D.S. al 2nd ending al Coda
(Gtr. solo at letter A)

"Clave campesina" pattern (3-2 Clave)



Note: This is one type of "clave campesina" pattern.

Fast Funky Samba ♩ = 122 - 134

Yatra-Ta

Tania Maria

A

f NC. (pn. w/ dr.)

(bs. opt. tacet)

(bs. play)

pn. fill

*D*7(#9) *E*b7(#9) *E*7(#9) *A*13(b9) *F* *G* *G*b *F* *F* *E*b *D*bMA7(b5)

B

(dr. play thru)

(no repeat on D.C.)

C *C*9 (pn. fill)

(Samba)

D *C*9 *D*b9 *C*9 *D*b9 *C*9 *D*b9 *C*9 *G*b9 *F*9 *G*b9 *F*9 *C*7(#9) *B*b9 *A*7(b9)(#5) *D*7 *E*bMA7

(on D.C. to 2nd ending)

F F^{#°7} G⁷ C⁹ C^{7(#9)} D^{b7(#9)}

1. 2.

C^{7(#9)} D^{b7(#9)} C^{7(#9)} D^{b7(#9)} C^{7(#9)} D^{b7(#9)} D^{7(#9)} E^{b7(#9)} E^{7(#9)}

pn. fill

A^{13(b9)} F/G G^b/F F/E^b D^bMA^{7(b5)}

(Solos) C⁹ (as is 1st & last x's)

C⁹ D⁹ E^{b9} F⁹ G⁹

(Vamp till cue)

On cue D.C. al Coda
(no repeats)

C⁹ D⁹ E^{b9} F⁹ G⁹

NC. (pn. w/ dr.)

NC. (pn. w/ dr.)

(bs. opt. tacet)

pn. & dr. fill

(bs. play)

(8va) Λ

sfz NC.

sfz NC.

Yerberero Moderno

Afro-Son/Cha-Cha-Chá ♩ = 132

Nestor Nili
(as sung by Celia Cruz)

(Intro)

(horns)
(2 trps.)

(pn. ad lib) (etc.)

(bs.)

D D⁶ D^{MA}7 D⁶ C^{MI}7 F⁷ C^{MI}7 F⁷ A D⁶ A⁷

(Rubato)

A⁶ D^{MA}9 D D⁶ C⁹(b5)

Se o - ye el ru mor de un pre - go - nar, que di - ce a -

(pn. / bs.) break

(A Tempo)

(horns)

sí: El yer - be - ri - to lle - gó, lle - go. Trai - go yer - ba

B^{MI}7 E⁹ E^{MI}9 A¹³ B^b9(#5) E^b9(13) A⁷(b9) D⁶

break

A (Cha-Cha-Chá)

(horns)

san - ta, pa' la gar - gan - ta. Trai - go cai - si - món, pa' la in - cha - són. Trai - go a - bre ca -

A⁷ D⁶ A⁷ D⁶

(bs.) (pn. montuno)

(horns)

(horns / pn.)

mi - no, pa' tu des - ti - no. Trai - go la ru - da, pa'l que es - tor - nu - da. Tam - bién trai - go al -

A⁷ D⁶ A⁷ D

(bs.) break - - -

B (Bolero feel)

ba - ca, pa' la gen - te fla - ca, la a - pa - so - te, pa - ra los bro - tes. El ve - ti -

C[#]Mi^{7(b5)} F[#]7(b9) B^{Mi}7 E⁷ C[#]Mi^{7(b5)} F[#]7(b9) B^{Mi}7 E⁷

vér pa' el que no ve, y con e - sa yer - ba se ca - sa us - ted. Yer - be - ro. —

A⁷ D⁶ A⁷ (1st x only)

(octs.)

(tutti)

C (Cha-cha-chá)

(horns)

3

3

1. Trai - go yer - ba

2.

D⁶ D⁶

(tutti) break - - - (tutti) break - - -

V.S.
(turn page)

D

(horns)

(pn. montuno, octs.)

(etc.)

Y con e - sa

A⁷ D⁶ B^Mi⁷ A⁷ D⁶ B^Mi⁷

(bs.)

E

(1st x only)

(Vocal solo)

yer - ba se ca - sa u - sted.

Y con e - sa

E^Mi⁷ A⁷ F[#]Mⁱ⁷ B^Mi⁷ E^Mi⁷ A⁷ D⁶ B^Mi⁷

(Vamp till cue)

(On cue)

yer - ba se ca - sa u - sted.

(horns)

E^Mi⁷ A⁷ D⁶ B^Mi⁷ E^Mi⁷ A⁷

(bs.)

(horns)

1. 2.

Y con e - sa

(tutti) (tutti)

(bs.)

G

(Vocal solo)

(tacet last x)

yer - ba se ca - sa us - ted. Y con e - sa

E_{MI}^7 A^7 D^6 B_{MI}^7 E_{MI}^7 A^7 $F\#_{MI}^7$ B_{MI}^7

(etc.) (Vamp till cue)

H

(horns)

E_{MI}^7 A^7 D C_{MI}^7 F^7 E_{MI}^7 A^7 D $F\#_{MI}^7$ B^7

(bs.)

1., 2.

3.

I

(Vocal solo)

Y con e - sa yer - ba se ca - sa u - sted. Y con e - sa

D^6 B_{MI}^7 E_{MI}^7 A^7 D B_{MI}^7 E_{MI}^7 A^7 $F\#_{MI}^7$ B_{MI}^7

(Vamp till cue)

(On cue)

(horns)

yer - ba se ca - sa u - sted.

D A A^7 D^6

(tutti)

(etc.)

Fade w/ perc.
(Afro rhythm)

Lead vocal
ad lib -

fade out

(sample piano at **E**, **F**, **G** & **I** (note reverse chord changes at **E**)

E_{MI}^7 A^7 D^6 B_{MI}^7 E_{MI}^7 A^7 $F\#_{MI}^7$ B_{MI}^7

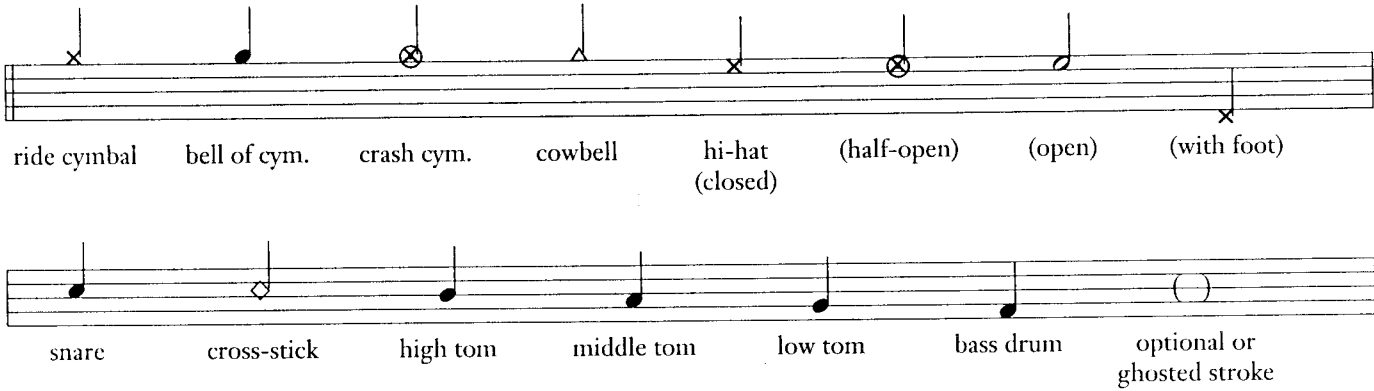
Appendix 1 - Rhythm Section Appendix

This appendix was transcribed by drummer Kendrick Freeman, with input from Rebeca Mauleón-Santana, Larry Dunlap and percussionist Michael Spiro. Portions of the beginning section on rhythmic styles were previously published in "THE SALSA GUIDEBOOK" by Rebeca Mauleón-Santana and also "THE BRAZILIAN MUSIC WORKSHOP" by Antonio Adolfo, both available from Sher Music Co., P.O.Box 445, Petaluma, CA 94953.

NOTE:The following examples are simplified arrangements of styles that have a rich tradition, each with many variations. These are offered as starting points only, not as definitive "beats". Please see the "Sources" Appendix as a place to begin listening.

EXPLANATION OF NOTATION

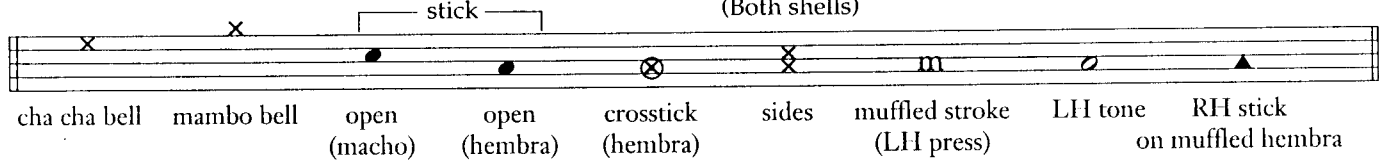
Drumset



ride cymbal bell of cym. crash cym. cowbell hi-hat (closed) (half-open) (open) (with foot)

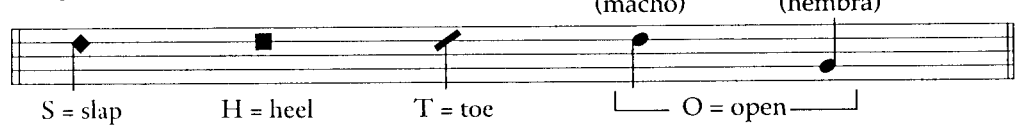
snare cross-stick high tom middle tom low tom bass drum optional or ghosted stroke

Timbales



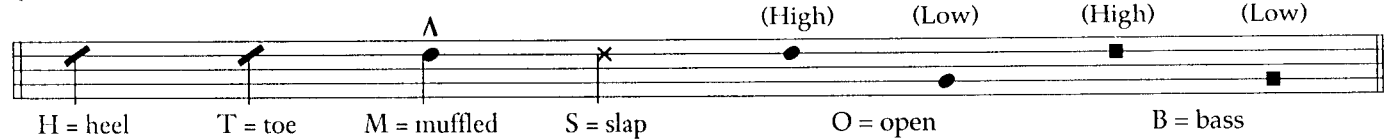
cha cha bell mambo bell open (macho) open (hembra) crosstick (hembra) sides muffled stroke (LH press) LH tone RH stick on muffled hembra

Bongo



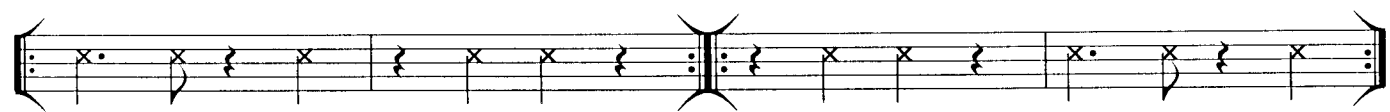
S = slap H = heel T = toe O = open

Congas



H = heel T = toe M = muffled S = slap O = open B = bass

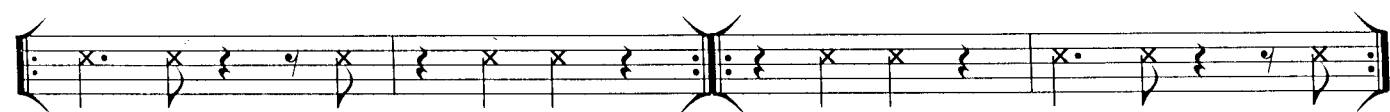
3-2 Son Clave



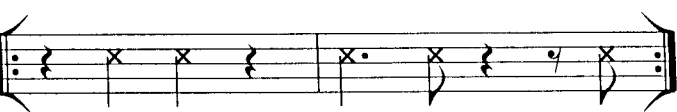
2-3 Son Clave



3-2 Rumba Clave



2-3 Rumba Clave



Son Montuno (2-3 Clave)

Clave Bongo

Timb. Congas

Piano

Bass

For the montuno/mambo sections of Son Montuno or Guaracha the percussionists switch to the patterns notated below as Mambo. (Bongo to Bongo bell. Cáscara to Mambo bell and Congas to two drums.)

Mambo/Guaracha (2-3 Clave)

Clave Bongo bell

O = mouth of bell
• = neck of bell

Mambo bell Congas

Piano

Bass

Cha-Cha-Chá

Conga

HTSTHTOO HTSTHTOO

Güiro
Timb.

Sample
Piano

Sample
Bass

A_{MI}^7 D^7

Bolero

Congas

HTSTHTOOO

Maracas
& Timb.
(sides)

Bongo

STTHSTOH

Danzón

Güiro

(baqueteo)

Timbales

Afro

(perc.)

Güiro (ensemble)

Bongo

Bell

Congas

OTSTOO TTSTOO

Sample
Piano

Sample
Bass

A_{MI}^9 B_{MI}^9 A_{MI}^9 B_{MI}^9

2

Conga Habanera (Conga de Comparsa)

Rumba clave

Bombo

Quinto

Salidor

Rebajador

Bell

o = mouth
• = neck

Sartenes

ad lib

M O M M M M O M

S S O O S S O O

O O O B T T H H T O

2

2

2

Bomba (Puerto Rico)

Ñuleador

Cua

Güicharo

Timb. bells

Requinto

Piano

Bass

or

ad lib

C C⁶ D^{Mi} G⁷ D^{Mi} G⁷ C^{MA} C⁶

Guaguancó (ensemble)

Clave

Congas

Palitos

Bongo

ad lib.

T T B T O S O T O T O S

Songo
(2-3 Rumba Clave)

Clave

Congas

Drums

H T S T O O O O H O S H T S S
L L R L R L R R L R L L R R

2

2

Plena (Puerto Rico) (ensemble)

Timb.

Congas

Piano

Bass

O S O O O S S O O

C⁶ G C⁶

Frevo

Drums

Basic pulse

Accent pattern

Bass pattern

or

Baião

Drums

Basic pulse

Accent pattern

Bass pattern

or

Partido Alto

Drums

Basic pulse

Accent pattern

Bass pattern

Reverse Partido Alto

Drums

Basic pulse

Accent pattern

Bass pattern

Samba

Drums

Basic pulse

Accent pattern

Bass pattern

or

or

Samba de Carnaval (Batucada) (one of many possibilities)

Drums

Bossa Nova

Drums

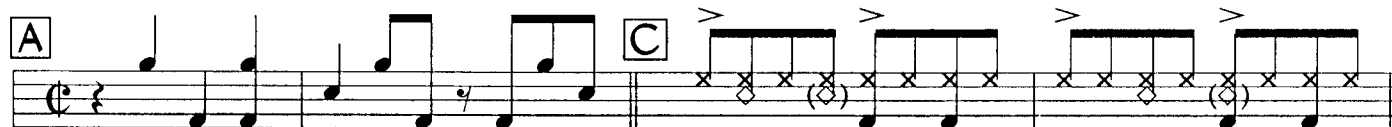
Basic pulse

Accent pattern

Bass pattern

DRUM &/OR PERCUSSION PARTS FOR INDIVIDUAL TUNES

A Fonte Secou



A Nivel Dé

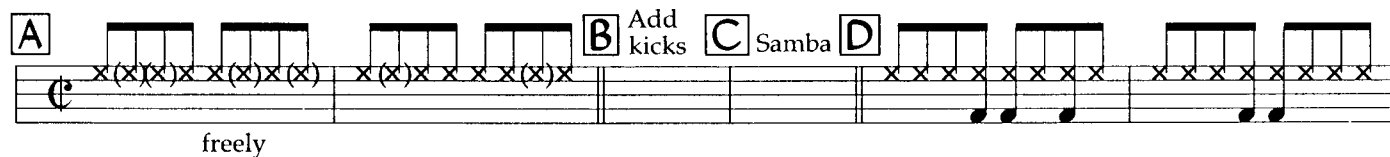
Full drums/percussion tacet till repeat. First time, light percussion only.



Aguardiente de Caña

Intro: Mambo **A**, **C** Son Montuno **B**, **D** Mambo Timbales add bell
E **F** Mambo **G** **H** Son Montuno **I** - **K** Mambo

Amazonia



Anatelio

Batucada. Intro and Solos alternate 4 bars of Guaracha w/ 4 bars Batucada.

Arralué

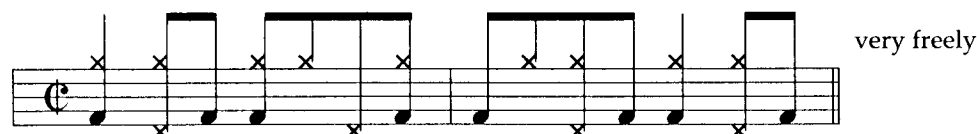
Intro/ **M** **N** **B** Guaracha **D** perc. (Afro) **F** Mambo
 Guaguancó, bongos ad lib. with maracas



Atras de Nos

Intro: Batucada **C** Samba

Bacchanal



Bésame



H T T T H O O O H T T T H T O O

Brasileiro

Intro/ **E** Batucada **A D F H** Samba **B** bars 1-6 Songo (2-3) bars 9-14 **C** **G** Tutti

Building Bridges

Intro/ **B** **D** Mambo **A** **C** Son Montuno Interlude: Handclaps only

Cascade of the Seven Waterfalls

(notes in parentheses are played during **B**)

A

Claudia

Perc. tacet until **B** Drumset Congas Bongo Martillo

H T S T H O O O

Club Morocco

Var.

Cymbals at **B** and solos with many variations

Crosstick through **A** 1st x

Coisa Feita

Bongo (2nd time)

(Brushes)

T T O S T T O T S T T S S T O S

Cubanita

A Songo

B Congas Drums

O T O S O T S T O O T S O T S T

Curaçao

Congas

Chekere

Drums (Brushes)

S T O O T S T O O T T

Danzón for my Father

[A] [E] [E] Timbales play Cha Cha

ad lib.

Decisión (Interlude)

[A] 1st x freely

2 Songo

4

Déjala Que Baile Sola

Intro: Guaracha with Rumba Clave

[A] Guaguancó melody on the 3-side of clave

[B] [E] Guaracha

[C] Guaguancó

Dom de Iludir

freely, with variation

Don Quixote

Intro/ [A] / [C]

[B] [D]

every other x

handclaps

É

[B] [C]

Shaker enters bar 28 of [A]

add pandeiro

[E]

freely

add tamborim

2nd x drumset plays samba at [C]

Eastern Joy Dance

A **B** **B** Cowbell

Cym. freely

A **B** Congas **C**

O S S T O S S T O O O T B T O T O O B T O T O O

El Cantar Del Coquí

Drums (Bomba)

with variation

Elena Elena

Güiro

Congas (Plena)

O S O O O S S O O

Timbales
Cha Cha bell L. H.

M M O M M O

Hannibal's Revenge

A **B** **C**

loosely

Jogral

A Partido Alto **B** Samba cross stick ad lib. **E** Samba freely with variations

Kalinda

A etc., ad lib. **B** etc. **D**

freely

E Songo

La Malanga

A-**C** Guaracha Timbales Mambo bell **D** Mambo **E** Mambo bell

Bongo bell
behind conga solo

Latin Perspective

A

E

Leva e Traz

Intro (surdo)

Drums freely (8th notes) Tamborim Samba

Lôro

with variation

Lourdes' Lullaby

Intro **A****B****K****L** Afro 4 bars before **C** 3 Congas - ad lib. Bongo ad lib.

palitos

Chekere

E Mambo Bell (2-3 Cáscara) Congas

with great variation

Lua Soberana

(brushes)

Agogo

Caxixi

1

2

Midnight Mambo

Congas

Drums

Timbales play sides until solos, then bell.

T O T B S T O T O T O S S T O O

Mixing

with great variation

Congas

O T T T S T T O O T T M T O

Muito Normal

Natty Stick

A

etc.

B

etc.

D

etc.

F

Novena

with great variation

O Bêbado E A Equilibrista

Obsession

B

Oferere

freely orchestrated on kit

Paulistana

Congas

Drums

O S T O O H T O O O T O

B /solos: add snare and cymbals (samba)

Ponteio

(Baião)

Ganza

Triangle

Woodblocks etc.
for color

Sambadouro

Intro: Agogo

Sambadouro

Intro: Agogo

Surdo

A

The musical score for 'Sambadouro' is presented in two systems. The first system begins with an 'Intro: Agogo' section, which is a 4-measure piece in 2/4 time. The notes are: quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4, eighth note F#4, quarter note E4, and eighth note D4. This is followed by a 'Surdo' section, which is an 8-measure piece. The first four measures are: quarter note G4, quarter note G4, quarter note G4, quarter note G4; quarter note G4, quarter note G4, quarter note G4, quarter note G4; quarter note G4, quarter note G4, quarter note G4, quarter note G4; and quarter note G4, quarter note G4, quarter note G4, quarter note G4. The last four measures are: quarter note G4, quarter note G4, quarter note G4, quarter note G4; quarter note G4, quarter note G4, quarter note G4, quarter note G4; quarter note G4, quarter note G4, quarter note G4, quarter note G4; and quarter note G4, quarter note G4, quarter note G4, quarter note G4. The second system is marked with a box containing the letter 'A'. It consists of a 4-measure piece in 2/4 time. The notes are: quarter note G4, quarter note G4, quarter note G4, quarter note G4; quarter note G4, quarter note G4, quarter note G4, quarter note G4; quarter note G4, quarter note G4, quarter note G4, quarter note G4; and quarter note G4, quarter note G4, quarter note G4, quarter note G4.

Sandunguera

Bass Drum Var. (2-3) Güiro

The musical notation consists of three staves. The first staff, labeled 'Bass Drum', has a common time signature 'C' and contains two measures of quarter notes followed by rests, and a third measure with a double bar line and repeat dots. The second staff, labeled 'Var. (2-3)', starts with a rest, followed by eighth and quarter notes, and ends with a whole note. The third staff, labeled 'Güiro', contains six measures, each represented by an 'x' mark.

Second Wind

Intro/ **A B L M**

Conga/Bongo/Cáscara on Mambo bell
(Mambo)

DE

Congas - 2 drum Tumbao
Timbales - Cáscara on cymbal

Bongos
(Bongo bell)

[illegible]

H Güiro 1st x Congas 2nd x Timbales 3rd x

Bongo bell 4th x  YONGUPE

[illegible]

J|K Congas - Pachanga style (also called "Caballo")

S T T B S T O T O O T B S T O T

Sin Saber Porque

Intro

Intro

* played on Woodblock

with variation

B

Musical notation for exercise B, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes with various rests and accidentals.

Sin Tu Cariño

Intro - bar 8 of **C**
Guaracha**C** bars 9 - 22
Bomba**D** 1. Tacet 2. Timb. Sides/Bongo bell
3-4. Guaracha**H** 1. Bomba
2-3. Guaguancó

Só Te Esperando

Intro (brushes)



Song for Chano

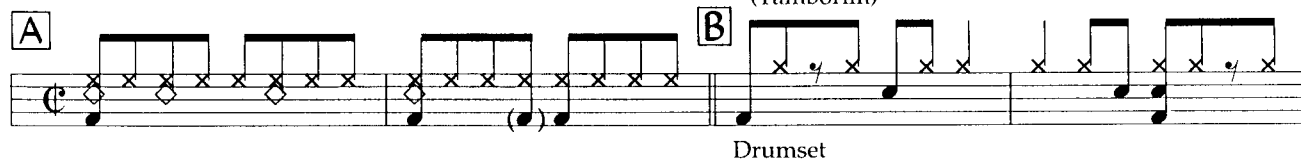
Congas

Drums

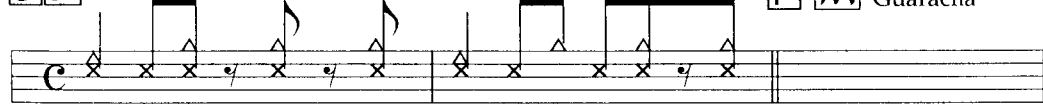
Chékere



Sonhos



Soy Antillana

B **D** Agogó**F** **M** Guaracha

Cáscara on Timbs. plus Agogó pattern (above).

Tapete Mágico

Bongo

Ganza

Conga



Tin Tin Deo

Cym.

Congas



To Wisdom the Prize

Chekere
 Drums
 ø = shell of tom x = rim only (with 2 bells)

Tombo in 7/4

Intro Cowbell freely

Bells at [A] [D] Batucada Solos etc.

m Samba

[A] with variation for solos

[B] Batucada Tamborim with variation

Varadero Blues

Intro - [F] Guaguancó [G][H] Songo

Virgen de la Caridad

Intro: Batá/ Son Montuno with Bongo bell (not on chart)

[E]-[I] Guaracha [J] Batá [K] Guaracha with Batá

Você É Linda

B. D. at [B] Clave Congas
 H T S T H T O O H T T T H O O O

Appendix II - Sources

- A Fonte Secou* - Leny Andrade's "Luz Neon".
- A Mí Qué* - Johnny Pacheco's "Lo Mejor de Pacheco".
- A Nivel De* - João Bosco's "Odile Odilá".
- Afro Blue* - John Coltrane's "Live At Birdland".
- Aguardiente de Caña* - Ray Barretto's "Giant Force". (One of the greatest Latin albums of all time).
- Almendra* - Orquesta Aragón's "Danzones De Ayer Y De Hoy"
- Alonzo* - Cal Tjader's "Compact Jazz"
- Amantes* - "Louis Ramírez & Super Banda".
- Amazonia* - Ana Caram's "Amazonia".
- Amor* - Ivan Lins' "Doce Presenca".
- Amor Artificial* - Ray Barretto's "The Rhythm Of Life". (Great arranging by Oscar Hernández).
- Anatelio (The Happy People)* - Airto's "The Colors Of Life", Cannonball Adderley's "The Happy People".
- Angoa* - Arcaño Y Sus Maravillas' "De Nuevo El Monarca"
- Aparecida* - Ivan Lins' "Somos Todos Iguais Nesta Noite"
- Aquarela Do Brasil (a.k.a. Brazil)* - Published sheet music, Gal Costa's "Aquarela Do Brasil", Toots Thielmans & Elis Regina's "Aquarela", João Gilberto's "Brazil".
- Aqui, Oh!* - Composer's lead sheet. Toninho Horta's "Durango Kid 2".
- Arallué* - Ray Barretto's "Giant Force".
- Armando's Rumba* - Composer's lead sheet. Chick Corea's "My Spanish Heart".
- Atras De Nos* - Richard Boukas' "Amazonia". (Available through Brasil CDs).
- Bacchanal* - Kenny Barron's "Sambao".
- Baía (Bahia)* - Published sheet music. Stan Getz & Charlie Byrd's "Jazz Samba", Mel Torme's "Olé Torme", John Coltrane's "Bahia".
- Bailando Así* - Irakere's "Bailando Así" and "The Legendary Irakere in London".
- Basta De Clamores Inocência* - Elis Regina's "Essa Mulher".
- Bemba Colorá* - The Fania All-Stars with Celia Cruz' "Live at Yankee Stadium - Volume 2".
- Bésame* - Leila Pinheiro's "Alma".
- Bésame Mucho* - Published sheet music, Leila Pinheiro's "Olho Nu", João Gilberto's "Amoroso", Nat 'King' Cole's "The Trio Recordings", Wes Montgomery's "Boss Guitar".
- Bilongo* - Tito Rodriguez' "Estoy Como Nunca".
- Bomba de Corazón* - Eddie Palmieri's "Palo Pa' Rumba".
- Brasileiro* - Composer's lead sheet. Ray Obiedo's "Sticks And Stones".
- Bruca Maniguá* - Abelardo Barroso and Orquesta Sensación's "Bruca Maniguá".
- Building Bridges* - Composer's lead sheet. Memo Acevedo's "Building Bridges".
- Cachita* - Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón".
- Camaleón* - Rubén Blades' "Caminando".
- Camina Y Prende El Fogón* - Conjunto Chappotín's "Tres Señores del Son".
- Capullito de Alelí* - (Traditional). Trio Matamoros' "Trio Matamoros 1928-1939", Barbarito Diez' "Así Bailaba Cuba, Vol. 2" (with Antonio María Romeu's Orchestra), Emiliano Salvador's "Ayer Y Hoy" (instrumental version).
- Cascade Of The Seven Waterfalls* - Azymuth's "Cascades".
- Cha-Cha-Chá (a.k.a. Calzada de Cerro)* - Tito Puente's "Goza Mi Timbal".
- Changüüirí* - "The Puerto Rico All-Stars" and "The Latin Real Book Sampler CD"
- Claudia* - Paquito D'Rivera on "United Artists of Messidor" (compilation), Irakere's "The Best of Irakere" and "Live at Ronny Scott's"
- Club Morocco* - Azymuth's "Cascades".
- Coisa Feita* - João Bosco's "Odile Odilá", Simone's "Delirios, Delicias", Toots Thielman's "Brazil Project"
- Come With Me* - Tania Maria's "Come With Me" and "The Real Tania Maria: Wild!"
- Compadre Pedro Juan* - Vitoria Y Conjunto Cibaeño's "Ultimas Grabaciones", Wilfrido Vargas' "Merengues Instrumentales"
- Contigo En La Distancia* - Olga Guillot's "La Verdadera Historia Musical"
- Cubanita* - Composer's lead sheet. Victor Mendoza's "This Is Why"
- Curaçao* - Clare Fischer's "Tjaderama".
- Dame Un Cachito Pa' Huelé* - Arsenio Rodríguez' "El Sentimiento de Arsenio"
- Danzón For My Father* - Composer's lead sheet. Dave Valentín's "Tropic Heat".
- Decisión* - Composer's lead sheet. Seis Del Solar's "Decisión"

- Déjala Que Baile Sola* - "Louis Ramirez & Super Banda".
- Déjala Que Siga Andando* - Orquesta Batachanga's "La Nueva Tradición"
- Déjame Soñar* - Tito Puente's "The Mambo King - 100th LP" and "The Latin Real Book Sampler CD"
- Dile a Catalina* - Irakere's "Homenaje a Benny Moré" and "Exuberancia"
- Dime Tú Que Lo Sabes* - Issac Delgado's "Con Ganas".
- Dom De Iludir* - "Brasil MPB - Nana Caymmi".
- Don Quixote* - Milton Nascimento's "Miltons".
- E'* - Gonzaguinha's "E' " and "The Latin Real Book Sampler CD"
- Eastern Joy Dance* - Tito Puente's "Mambo Diablo" and "The Latin Real Book Sampler CD"
- Echale Salsita* - (Traditional) Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
- El Agua Del Clavellito* - Johnny Pacheco's "Lo Mejor de Pacheco"
- El Cantar del Coquí* - The Puerto Rico All-Stars' "Los Profesionales" and "The Latin Real Book Sampler CD"
- El Manisero* - (Traditional) Orquesta Casino de la Playa's "Memories of Cuba", Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón"
- Elena, Elena* - Manny Oquendo & Libre's "Ritmo, Sonido Y Estilo". (Classic recording!)
- Encántigo* - The Fania All-Stars' "Committment".
- Entrégate* - Composer's lead sheet. Seis Del Solar's "Decision".
- Estoy Como Nunca* - Manny Oquendo & Libre's "Ritmo, Sonido Y Estilo".
- Flight To Jordan* - Tito Puente's "The Golden Latin Jazz All-Stars - In Session".
- Flor De Lis (a.k.a. Upside Down)* - Djavan's "A Voz, O Violão, A Música De Djavan", Kenia's "What You're Looking For"
- Frenesí* - Published sheet music. Mel Torme's "Olé Torme", "Anita O'Day Sings the Winners", Buddy Collette's "Man of Many Parts", "Gerry Mulligan at Storyville".
- Frevo* - Egberto Gismonti & Academia De Danças' "Sanfona", Egberto Gismonti's "Solo"
- Guararé* - Ray Barretto's "Tomorrow: Barretto Live".
- Hannibal's Revenge* - Composer's lead sheet. Andy Narell's "The Hammer"
- Indestructible* - Ray Barretto's "Indestructible".
- Indiferencia* - Ray Barretto's "The Rhythm Of Life".
- Jogra* - Airtó & Flora Purim's "Humble People", Djavan's "Seduzir", Soledad Bravo's "Volando Voy"
- Juan Pachanga* - The Fania All-Stars' "Perfect Blend".
- Kalinda* - Composer's lead sheet. Andy Narell's "Down The Road" and "The Latin Real Book Sampler CD"
- La Charanga* - José Fajardo's "Selecciones Clásicas"
- La Comparsa* - (Traditional) Paquito D'Rivera from "United Artists of Messidor" (compilation), Orquesta Aragón's "La Original Orquesta Aragón de Cuba: 20 Exitos"
- La Esencia del Guaguancó* - Johnny Pacheco's "La Perfecta Combinación - with Pete 'El Conde' Rodríguez"
- (Se Acabó) La Malanga* - Eddie Palmieri's "The Best Of Eddie Palmieri".
- La Patria Del Son* - Composer's lead sheet. The Machete Ensemble's "Machete".
- La Vida Es Un Sueño* - Arsenio Rodriguez' "Montuneando 1946-50", Emiliano Salvador's "Ayer Y Hoy"
- Lágrimas Negras* - (Traditional) Trio Matamoros' "20 Exitos Originales de Trio Matamoros", Adalberto Alvarez' "Adalberto Alvarez y su Son"
- Lamento Borincano* - Published sheet music. Conjunto Libre's "Con Salsa, Con Ritmo, Vol.1", Barbarito Diez' "Don Barbarito Diez Y La Orquesta De Antonio Maria Romeu"
- Latin Perspective* - Composer's lead sheet. Daniel Ponce's "Changó Te Llama".
- Leva E Traz (Elis)* - Ivan Lins' "Awa Yió".
- Linda Chicana* - Tito Puente's "El Rey"
- Lo Que Siento Es Le Lo Ley* - NG La Banda's "En La Calle".
- Lo Que Va a Pasar* - Irakere's "The Legendary Irakere in London"
- Look To The Sky* - Antonio Carlos Jobim's "Wave".
- Lôro* - Egberto Gismonti & Academia De Danças' "Sanfona"
- Los Tamalitos de Olga* - José Fajardo's "Selecciones Clásicas"
- Lourdes' Lullaby* - Mario Bauza's "944 Columbus".
- Lua Soberana* - Sergio Mendes' "Brasileiro"
- Luz Do Sol* - Gal Costa's "My Name Is Gal".
- Mamblues* - Cal Tjader's "Latino Con Cal Tjader" and "Soul Sauce"
- Mambo #5* - Published sheet music. Pérez Prado's "10 Grandes Exitos de Pérez Prado"
- Mambo #8* - Published sheet music. Pérez Prado's "10 Grandes Exitos de Pérez Prado"

- Mambo Influenciado** - Chucho Valdés' "Lucumí: Piano Solo" and "Straight Ahead - with Arturo Sandoval"
- Mambo Inn** - Mario Bauza's "Afro-Cuban Jazz: Graciela, Mario Bauza & Friends", Hendrik Meurkens' "Clear of Clouds"
- Manteca** - Dizzy Gillespie's "Diz's Diamonds" and "Compact Jazz", Poncho Sanchez' "Papa Gato", Red Garland's "Manteca"
- María Cervantes (a Noro Morales)** - Tito Puente's "On Broadway" and "The Best of the '60s", Noro Morales' "His Piano and Rhythm"
- Mas Que Nada** - Published sheet music. "Sergio Mendes & Brazil '66 Greatest Hits".
- Mayeya, No Juegues Con Los Santos** - Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
- Me Voy Pa'l Pueblo** - Benny Moré's "El Bárbaro del Ritmo"
- Meu Canario Vizinho Azul** - Composer's lead sheet. Toninho Horta's "Durango Kid 2".
- Midnight Mambo** - Composer's lead sheet. Daniel Ponce's "Chango Te Llama".
- Mixing** - Airtio's "Natural Feelings"
- Mountain Flight** - Composer's lead sheet. Tom Lellis' "Taken To Heart", Toninho Horta's "Diamond Land", "The Latin Real Book Sampler CD"
- (Anda Ven Y) Muévete** - Los Van Van's "Songo" and "25 Años . . . Y Seguimos Ahí, Vol. 1"
- Muito Normal** - Arranger's lead sheet. Viva Brasil's "Festa".
- Nací Moreno** - The Fania All-Stars' "Havana Jam".
- Natty Stick** - Composer's lead sheet. Andy Narell's "Slow Motion"
- "1983"** - Eddie Palmieri's "Palo Pa' Rumba".
- Novena** - Milton Nascimento's "Angelus".
- O Bêbado E A Equilibrista** - Elis Regina's "Essa Mulher", João Bosco's "O Bêbado E A Equilibrista"
- O Pato** - Published sheet music. "Sergio Mendes & Brazil '66", Michele Hendricks' "Carryin' On", Samba Trio's "Tristeza", Stan Getz and Charlie Byrd's "Jazz Samba"
- Obsesión** - Published sheet music. Manny Oquendo & Libre's "Ahora", Dave Valentine and Herbie Mann's "Two Amigos"
- Obsession** - "Dori Caymmi", "Kevyn Lettau", Sarah Vaughan's "Brazilian Romance"
- Oferece** - Composer's lead sheet. Daniel Ponce's "Chango Te Llama".
- Outra Vez** - Antonio Carlos Jobim's "A Certain Mr. Jobim", Nana Caymmi's "Brazil MPB: Nana Caymmi"
- Pa' Gozar** - Los Amigos' "Estos Son Los Amigos", Peruchín's "The Incendiary Piano of Peruchín"
- Pablo Pueblo** - Rubén Blades' "The Best".
- Páginas de Mujer** - Francisco Zumaque's "Voce Caribe", Eddie Palmieri's "Eddie Palmieri", and "The Latin Real Book Sampler CD"
- Palo Pa' Rumba** - Eddie Palmieri's "Palo Pa' Rumba". One of Eddie's finest recordings.
- Pare Cocheiro** - Orquesta Aragón's "Desde Cuba Con Ritmo - Grandes Exitos de Orquesta Aragón"
- Paulistana** - Composer's lead sheet. Eliane Elias' "Paulistana".
- Picadillo (a la Puente)** - Tito Puente's "Puente: The Fania Legends of Salsa Collection" and "Goza Mi Timbal"
- Ponteio** - Edu Lobo's "Ponteio" and "The Songbook of Edu Lobo", Claudio Roditi with Kenia's "Red on Red"
- Pueblo Latino** - Pete "El Conde" Rodríguez' "Este Negro Sí Es Sabroso".
- Pura Novela** - Ray Barretto's "Giant Force".
- Que Se Fuñan** - Conjunto Chappottin's "Tres Señores del Son"
- Que Sorpresa** - Los Van Van's "Lo Ultimo en Vivo"
- Rainsville** - Composer's lead sheet. Don Grolnick's "Medianoche" and "The Latin Real Book Sampler CD"
- Ran Kan Kan** - Tito Puente's "El Rey", "Mamboscope" and "No Hay Mejor"
- Recuerdos de Arcaño** - Johnny Pacheco's "Lo Mejor de Pacheco"
- Retrato Em Branco E Preto (a.k.a. Zingaro)** - Antonio Carlos Jobim's "A Certain Mr. Jobim", Toots Thielman's "Brazil Project 2", João Gilberto's "Live in Montreux"
- Rico Vacilón** - Abelardo Barroso y la Orquesta Sensación's "La Cumbancha" and "La Gloria Del Cha-cha-chá"
- Rio** - Leny Andrade's "Bossa Nova"
- Sabor** - Cal Tjader's "La Onda Va Bien".
- Sambadouro** - Sergio Mendes' "Brasileiro"
- Sambita** - Mongo Santamaria's "Red Hot".
- Sandunguera** - Los Van Van's "Songo".
- Second Wind** - Composer's lead sheet. Tito Puente's "Royal T".
- Siembra** - Rubén Blades' "Mucho Mejor".
- Sin Saber Porque** - Composer's lead sheet. Victor Mendoza's "This Is Why"
- Sin Tu Cariño** - Rubén Blades' "The Best".
- Só Danço Samba** - "The Art of Tom Jobim"

- Só Te Esperando* - Composer's lead sheet. Nelson Faria's "Ioiô" (available from Sher Music Co.)
- Solamente Una Vez* - Benny Moré & His Orchestra's "Y Sus Amigos"
- Son De La Loma* - (Traditional) Trio Matamoros' "20 Exitos Originales de Trio Matamoros", Emiliano Salvador's "Nueva Visión"
- Son de Cuba a Puerto Rico* - Issac Delgado's "Con Ganas".
- Song For Chano* - Ray Barretto's "Ancestral Messages" and "The Latin Real Book Sampler CD"
- Sonhos* - Ivan Lins' "Ivan Lins".
- Soy Antillana* - Celia Cruz & Sonora Ponceña's "La Ceiba", a smokin' CD.
- Suavecito* - (Traditional) Abelardo Barroso y La Orquesta Sensación's "Bruca Maniguá", Septeto Nacional de Ignacio Piñeiro's "Echale Salsita"
- Tapete Mágico* - Gal Costa's "Fantasia"
- Te Desafío* - Tito Puente's "No Hay Mejor".
- Tin Tin Deo* - "Diz & Bird", "Art Pepper Meets the Rhythm Section", "Dizzy Gillespie's "Dizz's Diamonds", Kenny Burrell's "Tin Tin Deo", Poncho Sanchez' "El Conguero"
- To Wisdom The Prize* - Jerry Gonzalez & Fort Apache Band's "Moliendo Cafe".
- Tombo in 7/4* - Airtio's "Fingers"
- Tres Lindas Cubanas* - (Traditional) Cachao Y Su Conjunto's "Descarga", Orquesta Aragón's "Danzones De Ayer Y Hoy"
- Um Samba* - Leila Pinheiro's "Olho Nu".
- Un Tipo Como Yo* - NG La Banda's "En La Calle".
- Vai Amigo* - Leny Andrade's "Cartola".
- Varadero Blues* - Composer's lead sheet. Nueva Manteca's "Varadero Blues".
- Vera Cruz* - Milton Nascimento's "Angelus" and "Courage"
- Virgen de la Caridad* - Composer's lead sheet. Conjunto Céspedes' "Una Sola Casa" and "The Latin Real Book Sampler CD"
- Virou Areia* - Batacoto's "Batacoto" and "The Latin Real Book Sampler CD"
- Vive Y Vacila* - Ray Barretto's "Together".
- Você E' Linda* - Simone's "Vicio".
- Y Hoy Como Ayer* - Benny Moré's "Y Hoy Como Ayer"
- Y Tú, ¿Que Has Hecho?* - Pablo Milanés' "Años Vol.III", Cachao's "Jam Session With Feeling"
- Yatra-Ta* - Tania Maria's "Piquant" and "The Real Tania Maria: Wild!".
- Yerberero Moderno* - Celia Cruz' "Con Johnny, Justo and Papo - Recordando El Ayer"

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